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At the Theatres.



At the Grand Opera House, the Florences played *The Ticket-of-Leave Man* on Monday evening. The Bob Brierly of the husband and the Emily St. Evremont of the wife are impersonations familiar to all theatre goers for the last dozen years. The struggles of Bob and the volatile spirits of the flashy actress engaged the attention of the audience throughout. Len Harris' Hawkshaw is well-known, and Hudson Liston's Meltzer Moss will never bring that usually excellent actor much fame. Helen Corlett was a capital Sam, Miss M. Loduski Young made a fair May Edwards and Mrs. Holmes was a good Mrs. Willoughby. The remainder of the cast was acceptable. Tom Taylor's play is better than any of the more modern melodramas that have lately besieged us. It is compact, absorbing, full of pathetic interest and humorous drift. It may be seen for this week only. Next Monday the Florences will appear in another favorite selection from their repertoire.—The Bijou company are giving a series of Patience revivals at the Opera House on Wednesday afternoons. This plan gives the portion of the public which is obliged to study economy in choosing amusements an opportunity of enjoying the current comic opera successes at popular prices.

Tony Pastor's company returned on Monday to the theatre in Fourteenth street from which they have been absent too long. Mr. Pastor was given a rousing welcome that testified the warm affection in which he is held by his legions of admirers, and his exceptionally brilliant programme was received with loud expressions of delight, encores being the rule for every feature. Jacques Krueger in the old but always funny farce, *Wanted, 1,000 Millionaires*, provoked great merriment. Lizzie Simms, the protean dancer, the Vivians and a large array of equally talented specialists entertained the audience for three hours. Pastor's ladies' matinees, which began day before yesterday and will be continued every Tuesday and Friday during the season, are likely to become more popular than hitherto as they gain more renown. The first was given to a crammed house. During the season the manager will exhibit many real novelties and surpass, if possible, the even tone of excellence that has always pervaded his entertainments.

At the Windsor: *The World is being done* this week with a good company, the principal members of which are Robert Mantell, George R. Sprague, Jean Delmar and others that were seen not long ago in the same piece at the Grand Opera House. The houses have been good; but not so large as we expected. It looks as if the Bowery had become surfeited with melodrama too. The raft and other sensation scenes are received with the usual enthusiasm.

Gus Williams' engagement, from a financial point of view, was simply great at the Grand Opera House last week. On Monday he moved to Niblo's, where the round of packed houses, shouts of laughter and salvos of applause is a repetition of the brief engagement up town. Next Monday the standard favorite, Maggie Mitchell, will be seen in *The Pearl of Savoy*.

In order that any loose strings, if there were any, might be tied up, Messrs. Harrigan and Hart closed their Comique last night and gave a dress rehearsal of the new Jew piece, *Mordecai Lyons*, which will open the regular Fall and Winter season at this theatre to-night (Thursday). The production arouses the liveliest anticipations of pleasure, for it is a return to the style of play which made the manager actors rich and famous. The Blackbird was a good melodrama very nicely acted; but it was not what the public wanted. They can see melodramas at other theatres; but the Comique is the only house where real local comedy has ever been successfully performed. The new piece in all probability will be an immense "go." It is in a prologue and three acts, and there are thirty names in the cast. A pawnshop, a Hudson River residence and a glimpse behind the scenes at the Old Bowery are the principal scenes, painted by Charles Witham. All the favorites are in the piece, and Annie Mack, who has been keenly missed, returns to the company. Dave Braham has composed five new songs in his popular vein besides the incidental music.

Last week the business of Komany Rye at Booth's suffered a considerable diminution;

but it has picked up again since. Mr. Jimmy Morrissey has what other people call "a soft snap" as advertising agent for this attraction. He presses his heart as much as ever and tweaks the ends of his moustache; but we don't observe that Jimmy works the press men of this town for a dime. The play and the company gets just the amount of newspaper mention that is called for by their importance, regardless of the sentimental Jimmy's efforts to satisfy everybody who slings a quill for the public prints. Jimmy, though crushed in spirit, luxuriates in leisure that may be welcome but is certainly made necessary. Agents will learn some day that New York is not Penn Yan, nor metropolitan journalists susceptible bumpkin scribblers.

The delightful *Parvenu* at Wallack's furnishes as excellent an entertainment as anything just now before our public. But it is a comedy that has not staying powers in this city, for it appeals only to the more appreciative element of the community, which every manager knows is none too numerous. Mr. Wallack's plans are made for some time ahead, and we are exclusively enabled to provide our readers with an outline of them.

The Queen's Shilling, which has already been described by *The Mirror*, may possibly not follow *The Parvenu*, as rumored. A drama, called *Twenty Years* is seriously thought of in place of it. Godfrey's comedy will succeed that, and then a revival of *Home* is agreed upon. In January Tennyson's new poetic play, *The Promise of May*, which Wallack has secured for this country, conditional upon the impression created by its forthcoming representation by Mrs. Bernard Beers at the London Globe, will be brought out. Osmond Tearle is now not expected until about Christmas time, so his re-entrance will probably be made as the hero of the Poet Laureate's last dramatic poem. After that a revival of *Diplomacy* is talked of. From a perusal of this bill of fare, it is evident the patrons of Wallack's will be treated to a large variety of plays before the season is done, some of which will partake of the nature of innovations on the stage of this theatre.

Still the Lights of New York light up the dusky complexions of Birch, Hamilton and Backus' Minstrels; but Collier having been driven from the field, the sweets of victory are to be masticated for this week only. A screaming farce, called *The Modern School of Acting*, is a new feature of the current bill, in which a number of the favorites shine luminously. By the bye, it is not true that the crowds go to the San Francisco's Opera House nightly because they want to examine the man who composes B. H. and B.'s remarkable advertisements in Sunday's *Herald*.

Only a Farmer's Daughter is doing a truly phenomenal business at Haverly's. The houses have steadily increased at every performance, and on several nights money has had to be refused. The acting of Miss Herndon, Alfred Klein, and the clever child-actress, Florence Gilroy, is most praiseworthy. Next week, Louis Aldrich and Charles Parloe are due with *My Partner*, Campbell's best play.

Jefferson's remarkably remunerative season finishes Saturday night. On Tuesday next Charles Wyndham and his admirably comedy company, from the London Criterion, will be seen in *Fourteen Days*, H. J. Byron's comedy, that ran a long time in the English capital. Mr. Wyndham's appearance will be a notable event that should attract a great deal of attention.

Merely a Coincidence.

We have received and gladly give space to the following letter from the author of *Young Mrs. Winthrop*, in reply to the article headed "Is it a Coincidence?" which appeared in *The Mirror* last week:

DETROIT, MICH.,
Oct. 22, 1882.

EDITOR NEW YORK MIRROR:
DEAR SIR:—Concerning the novel, "Fortune's Marriage," which you refer to in connection with my last play, I wish to say that I first heard of the book about two months ago, when I saw a notice of it in the *Herald*. I remarked at the time, that the incident of the child's death and the mother's absence seemed to resemble the second act of my own play, then just completed. I have not had time yet to read the novel, and this is all I have known of the subject, until the appearance of your article. I think you are wrong in saying that there is any true dramatic similarity beyond this incident, so far as I am able to judge from the brief synopsis which you give. But I will not discuss the subject further, as the novel itself is before the public in a cheap form, and it may be compared with the piece by any one sufficiently interested to do so. I can only say, in conclusion, that I am always ready and willing to acknowledge any assistance I may receive, as a dramatist, from any direction, and I should do so in this case, as in others, if I were under obligation. I thank you for the very courteous way in which you have treated the subject.

Very respectfully yours,
BRONSON HOWARD.

—Labouchere says in his paper that because Mrs. Langtry draws more than any other woman on the English stage, she is the best actress before the British public. Beauty is more than skin deep, no doubt; but Labby's logic won't wash.

The Musical Mirror.



The production of *The Queen's Lace Handkerchief*, at the Casino, was greeted by a large audience, whose warmth of appreciation was somewhat chilled by the unfinished state of the building. The text of this opera is the poorest that Strauss has ever set to music. It was a matter of difficulty to follow the dialogue, not much helped by its English dress, which fitted it "like a purser's shirt on a handspike." Under such conditions any stage work must, of necessity, be stupid. Strauss differs from most of the operetta composers of the latest day, in that he is unmistakably a man of original genius and great flow of melody, of which the operetta under consideration gives ample evidence. The finale to the second act shows his constructive power to advantage, and was enthusiastically re-demanded. This is beyond a question the piece de resistance of the work. But several of the numbers compare unfavorably with the productions of the same master, although they all contain a certain originality, very refreshing to ears fatigued by the "toujours perdrix" of Leacock, Audran, Planquette and others of the like fashion. Lily Post looked charming as the Queen. Miss Cottrelly did not make any very deep impression, although her performance was not at all bad. Miss Paulin and Miss Renfearth were both good, but had no particular opportunity of distinguishing themselves from the general level of good work done by the company at large. Mr. Perugini has an excellent tenor voice and sings well. The chorus was not as steady as could be wished, and the band, under the able direction of Mr. Catenhusen, was excellent.

Le Voyage en Chine, given by Gran's French Opera company on Tuesday at the Fifth Avenue, has one of the best texts that ever was spoiled by stupid music. The dialogue literally scintillates with fun, and the music boggles with dullness. The orchestration—which we shrewdly suspect has been scored in some remote part of the world wherein violoncelli were scarce and cornets plenty—lends increased torpidity to the already commonplace composition, which is "full of sound and fury signifying nothing." Mlle. Privat sung delightfully as Marie. M. Dangan had a capital make-up, and acted with spirit as Pomper. M. Ducos was immensely funny as the sea-sick Aledor, and Mezieres gave one of the most characteristic portraits of a senile idiot we have ever had the gratification of seeing on any stage and in any language, as Bennetean. The chorus and orchestra were both excellent.

Rigoletto, at the Academy, was duller than there was any need for it to be. Galassi was, of course, a very good Rigoletto, although, in our opinion, he lacks a certain quality of quaintness necessary to the true inwardness of the part. Still, his grand voice and magnificent presence will always tell in his favor. Ravelli is straining his lovely voice—what a pity! Monti was as good a Sparafacile as we want to hear. Mme. Lauri was so ill as to be quite unfit to appear. Mme. Zagury sang Gilda in a style as mechanically perfect and as chillingly cold as an ice-crystal. The chorus was good and the orchestra as well in hand as such an independent set of fellows ever can be.

Catherine Lewis reappeared at the Alcazar Monday. Her voice has quite recovered itself, and her acting is as lively and pronounced as ever. Mme. Lewis is the most Frenchy of all English opera bouffe singers. She has the "true gratin" (to use the last Parisian slang) of the cast. Otherwise, with the exception of Mr. Henderson, who did well as Marvejol, the less said the better.

Victor Capoul, as Wilhelm Meister, and Mlle. Privat, as Mignon, are true studies of lyrical performance. Rarely have we seen such sterling singing and acting combined. Mme. Derivis is a vast improvement on Mlle. Moya, as Philene.

Mackaye's New Theatre.

Steele Mackaye has for some time had under consideration the idea of erecting a theatre on Broadway, somewhere between Twenty third and Forty-second streets. The exact spot where the building is to be situated is kept a secret, as it is desired to purchase the lot as cheaply as possible. Rumor has it that the plot of ground between Broadway, Sixth avenue, Thirty-fourth and Thirty-fifth

streets, now used by the Seventy-first Regiment as an armory, is the spot selected, and that work will commence in about a month.

Ed. Stokes is said to be associated with Mr. Mackaye in the construction of this proposed theatre and in its management. No information could be obtained either from Mr. Mackaye or Mr. Stokes, as they stated it was not their desire to give publicity to their project until their plans are more matured. Kimball and Weisdell, the architects, had evidently heard of the theatre, but refused to speak, as they said they had discussed the matter only in a general way.

The Accident to the Lingard Company.

EDITOR NEW YORK MIRROR:

SIR:—I would ask for an opportunity to furnish your readers with some particulars of the accident that happened to the members of Messrs. Lingard & Co.'s company to-day while traveling from Toledo via Clyde to Sandusky. The train consisted of an engine and two cars, the first being a "smoker," where Mr. Mitchell had taken his seat, the rest of us, without exception, being in the second or end car. A short time after leaving Clyde this vehicle left the line and was violently thrown over an embankment some sixteen or eighteen feet high, down which it rolled, turning over thrice in its course, landing without its wheels, oddly enough, on its proper bottom in a field of Indian corn. Only those who have gone through a similar experience can have any idea of the strange sensations (if fortunate enough to escape having one's brains knocked out by some frolicsome portmanteau) one experiences while making those totally unheeded somersaults.

For some hundred yards or so the train had remained on the top of the embankment, the wheels jolting from tie to tie. Then almost simultaneously the coupling-iron broke, the body of the car wrenched itself free from its wheel trucks, and over we went. Personally, I was fortunate to retain my presence of mind, and distinctly remember seeing Mrs. Lingard's skirts over my head, then under me; next I descried Mr. Lingard coming down upon me with a weight and firmness that might have been characteristic of the energetic manager he is well-known to be, but which was none the less distressingly embarrassing at that moment. Regaining my feet, I assisted those near me to rise, and the engine and smoking-car having returned, such of us as were only slightly hurt began helping our companions who were more seriously injured out of the wrecked car. Our escape on the whole was most miraculous.

Mrs. Lingard's left arm and shoulder were badly bruised and the shoulder wrenched. Miss Ashby was wounded in the spinal column between the shoulders; no serious results are expected. Miss Francis had her left arm and elbow badly bruised; head and chest slightly. Mr. Lingard's right side was bruised; he was also hurt across the back. A child had its finger broken; her father was dangerously hurt internally; the brakeman's nose was broken; a stranger had his shoulder dislocated and shoulder-joint badly bruised, besides scalp wounds. Our Miss Andrews was wounded in the temple. Douglas M. Corbett and the rest bruised and cut, but not seriously. The other occupants of the car were totally uninjured.

Dr. A. F. Cook, of the firm of T. M. Cook & Son, was in attendance, and promptly set the worst sufferers as much as possible at their ease. One very curious circumstance occurred. Mr. Corbett had begun writing with a stylographic pen on a letter on a pocket-pad he carried. He had just written the words "In the cars, Oct. 17, '82—somewhere between Toledo and Sandusky, Ohio," when he was shot across the car and thence, in a variety of directions.

My special object in troubling you with this letter is to acquaint the traveling public through the medium of your columns with some facts which reflect the utmost disgrace on the proprietors of the Indianapolis, Bloomington and Western road (formerly the Cincinnati, Sandusky and Cleveland Railroad). The state of the track baffles description. In the station at Clyde the rails were so worn that the wheels had not more than half the surface to rest on they should have had. I examined, with three witnesses, numerous ties near the scene of the disaster. They were so rotten I was able to kick pieces off with my boot. The immediate cause of our accident was a rail which broke into three pieces under the pressure of the passing train, the rotten tie having sunk away from under the rail.

I now arrive at the culminating point of my little narrative. Will it be believed that the good folks of this town, far from being surprised, are quite used to these accidents! That there have been more than a dozen such to passenger and freight trains on this line in a fortnight!

Mrs. Lingard bore the shock without a cry, and proceeded, as quietly as if she were at work in a sick ward, to make herself useful. Her quiet demeanor was invaluable in preventing the distressing shrieks and hysteria prevalent among the poor women on such occasions. I believe the local theatrical manager here, as well as Messrs. Lingard and Mitchell, will proceed against the I., B. and W. company. We shall play as usual to-morrow. Your obedient servant,

HARRY SAINT MAUR.

SANDUSKY, O., Oct. 17.

Opening of the Casino.



The sketch above gives the reader as fair an idea of the New Casino's exterior appearance as the space of a column cut will allow. On Saturday evening the place was opened to the public, and a large audience, composed of representative New York people, were present. So much has been written about the incomplete condition of the house that it is better to put all that aside and survey the building with a view to what it will be when finished.

The architecture and decorations are Moorish. Messrs. Kimball and Wiedell, the architects, have displayed excellent taste in successfully blending Oriental form with practicability. The walls are oddly ornamented by sections of moulded plaster. The stairways are of white polished marble. The galleries outside the auditorium are capacious and handsome. The stage is broader than need be. Actors will find some difficulty in making their exits on that account. The curtain is made of velvet, silk and brilliant; when the fringe at the bottom is put on it will be very beautiful. The boxes are of Moorish fashion, and there are several of them. The seats are a novelty. Each one folds up in such a way as to leave aisles all over the orchestra floor. These seats are covered with blue embossed velvet. The acoustic properties are very good. As a theatre the Casino will be a great success, and when the restaurant, elevator and other features are completed, its beauty and quaintness will be rare indeed.

Rudolph Aronson has worked like a beaver getting capital for the enterprise, which is destined, we believe, to yield him a bountiful return. He has reason to be proud of his unique edifice. The opera performed receives its deserts in our musical department elsewhere.

Authorship of Friend and Foe.

When the two Geraldine companies were consolidated last season under the management of Mr. W. H. Power, Bartley Campbell (who had managed Geraldine No. 1) found that he had more people in his employ than he could find salaries for. Among these was the clever young Irish comedian, William Scanlan. As a compromise on his unexpired contract, Campbell offered to write Scanlan a play. Scanlan immediately accepted this offer; and the wily Bartley, diving into the bottom of his trunk, fished out the old play called *On the Rhine*, which he had produced at Hooley's Theatre, Chicago, many years ago; re-christened it *Friend and Foe*, and gave it to Scanlan in payment of all claims to date.

When Scanlan tried this play on at the Grand Opera House, Brooklyn, last Spring the fourth act (which was then the last act) was found to be deficient. In this act, such of the characters as were not blown into smithereens, posed in stained-glass attitudes amid red fire as the curtain went down. When Power took hold of Scanlan to manage him this season, he was so staggered by the fourth act that he declared it would have to be rewritten before they could proceed. Scanlan agreed with him, and they told Campbell his fourth act was hopelessly bad. Campbell admitted it freely, but when they suggested to him to rewrite it, he shook his head and said, "Nay, nay." A bargain was a bargain; and as he had Scanlan's receipt full for all claims, he didn't care about throwing in any extras.

So they sent for Sydney Rosenfeld and wanted to know what he would charge to doctor the fourth act. A reading of the act convinced Rosenfeld that it was past doctoring. But Power and Scanlan, rather than go out with the piece as it stood, offered Rosenfeld \$350 to alter, and if necessary, to rewrite the piece. The result was that two entirely new acts were written. The play grew into five acts, Bartley's work ending at the third act. Since then the play has been a "go." In two of these parts it is rather amusing to read the criticisms on *Friend and Foe* throughout the country, where it has been spoken of as "Bartley Campbell's best effort."

As the *Spirit*, which can get more facts wrong in less time than any paper in the business, has been pointing out and extolling Bartley Campbell's method with an enthusiastic ignorance that is positively refreshing, neither Scanlan nor Power hesitates in accrediting Rosenfeld with the success of the piece as it now stands.

The Sorcerer at the Bijou.

(ILLUSTRATED BY JOHN HOWSON.)



Until this season the public never would support a stationary comic opera company. The chief reason for this was that no such organization, worthy of being sustained, was established in New York. Colonel McCaull, at the Bijou, is the first successful experimenter. He felt his way carefully for a couple of years, until he found out just how far his gradually expanding wings would carry him. Then he lit out like a little managerial angel, soaring to heights hitherto unattempted by rival cherubims and seraphims. Without blowing any trumpets he quietly got together a company of real excellence, comprising the best people to be had, without reference to the formidable proportions of his salary list. The result is



DR. DALY.

a congregation of artists worthy of interpreting finely the work of any comic opera writer—and a packed theatre every night.

The Sorcerer was sung here for the first time at the Broadway Theatre (now Duff's), under Fulton and Edgar's management, several years ago. The performance failed artistically and from a business point of view. Colonel McCaull knew this, but he knew also that The Sorcerer was, in some respects, the best of Gilbert and Sullivan's compositions, and that his company, even in the face of its first failure, could give it a representation that would make it acceptable to amusement seekers. So, instead of putting on something new, he revived this opera as the opening bill of the Bijou's regular season. It draws like a team of engines, and from present indications is likely to run until after the Christmas holidays, if the Colonel does not decide to change his programme merely for the sake of variety, which is a very unusual thing for a contemporaneous manager to do.

Much as it may shock his modesty that we should say so, John Howson is nevertheless the star of the production. His John Wel-



LADY SANGAZURE.

lington Wells is decidedly the best comic impersonation we have had in years. His make-up, as will be noted by the sketch heading this article, is a triumph in the way of facial transformation. Tall, mage struts before our eyes, swinging his long wind-mill arms and wagging his lantern jaw in the person of Mr. Wells. The portrait is perfect, and therefore funny in the extreme. We looked in on Howson's dressing room previous to the performance and found the occupant busy transforming himself from the unassuming gentleman of private life to the low comedian of the Brooklyn Tabernacle, and looking far less ecclesiastical after the operation was finished than he did before. He described the *modus operandi*. "Here are two of Talmage's pictures, taken by Mora. They throw the divine's features out in bold outline. Following those with my living paint and building the point of my nose up with putty

to match the nose in the photographs I get the lineaments correctly. This wig and these scraggy iron-grey side-whiskers are then adjusted and carefully joined to the face; a brush of the hair, a pull at the side-boards—and there you are."

Aside from his marvellous make up, Howson's acting as the family sorcerer is deliciously humorous. The tradesmanlike air with which he enumerates his principal goods, the glib earnestness with which he rattles through the capital "patter" song, the respectable man-of-business manner with which he goes through the mumbo jumbo of the incantation scene, his horror at discovering the love of Lady Sangazure, and his final



SIR MARMADUKE.

resolve to sacrifice his remunerative custom and life for the benefit of those he has bewitched with the love philtre, not to speak of the benign, contented fashion in which he goes down to the infernal regions calmly reading a novel (like an old traveller devouring a "penny dreadful" aboard-train), are phases and incidents of this truly humorous impersonation that awaken the liveliest appreciation. Mr. Howson has added another feather to a cap that is fairly waving with such plumes already.

Considered from an artistic standpoint, Digby Bell has made the hit of his career as



CONSTANCE.

Dr. Daly, the Vicar of Ploverleigh. His make up, also, is very fine. He is a picture of the placid, patient, dignified clergyman of a type to be met with anywhere in England's rural districts. The lines Mr. Gilbert has given this part are not over brilliant, but Mr. Sullivan has done the Doctor more justice in the musical department. The song "So and So," in Act Two, with flute obligato, more than compensates for the verbal mediocrity of the good Vicar. Mr. Bell plays the flute brilliantly, and is therefore able to do the solo with actual accompaniment, which of course gives it immense effect. For this song he receives several encores nightly, and he deserves every one of them. One of the chief excellences of Mr. Bell's acting is, his power of



ALEXIS.

suppressing completely his own individuality, which is quite marked off the stage.

Another admirable feature of this thoroughly admirable representation is the Aline of Lillian Russell. Barring a tendency

to introduce "Silver Lines" and other matter foreign to the opera and to the purpose of Gilbert and Sullivan's work, she is worthy



MRS. PARLETT.

of the highest praise. Before the footlights Miss Russell is a most beautiful woman, and her voice, which has gone on improving steadily, fairly startled us at times by its unsuspected strength. By long odds Miss Russell is the most attractive light prima donna in this country or in England, and it is gratifying to note her very perceptible advancement as an actress as well as a singer. As the heroine of the Sorcerer she is enchanting. But we wish she would dispense with the chandelier necklace that is the one



THE NOTARY.

part of her costume not in character. However, as Des If says of Olivette, she is "charming—charming."

While it is not good to see a face so comely as Laura Joyce's disguised under the painted wrinkles of old age, her Lady Sangazure is nevertheless, such a picture of stateliness and old-fashioned grace that we can forgive Colonel McCaull for permitting the desecration of her youth.

Mr. Olmi, as the courtly Sir Marmaduke, ably seconds Miss Joyce, sharing the honors of the love duet in Act One, with its florid compliments and accompanying minuet, about evenly. Sir Marmaduke looks like a figure stepped down from a canvas in some baronial gallery, and his courteous action carries out the notion perfectly.

Madeline Lucette is Constance, a pretty village girl, addicted to singing sweet ballads and fruitlessly loving Dr. Daly. Miss Lucette is Mrs. J. H. Ryley, which explains in great part the success gained apart from the



BUTTONS.

natural advantages of a pleasing voice, a demure manner and a pretty face. As a new comer Miss Lucette is welcome, and as a member of Colonel McCaull's company, although surrounded by people of great talent, it is enough to say that her light is in no imminent danger of being extinguished or even dimmed.

Mr. Campbell (not related to Bartley) is the lover of Aline, an English officer named Alexis, who is at the bottom of the device to make everybody happy by intoxicating them with a love philtre, but which has a totally different result. He is a handsome young man with a sweet, small tenor voice, well adapted to the tuneful music allotted him by the composer. His uniform is effective, but like Miss Russell's dress out of character in one particular. A British officer wears a sash across his shoulder only when he is serving as officer of the day, and such a decoration, while it looks pretty and pleases the women, is of course out of place on Alexis, who is off duty. This is no doubt a trivial matter, but small errors

are noticeable in a performance so flawless as the one we are discussing.

Mrs. Parlett, the pew-opener, is capably done by Mrs. Julie de Ruyther. She is an unctuous widdy to whom Dr. Daly, while under the influence of the philtre, is powerfully attracted. Parlett's clothes look as though they must be permeated with the indelible odor that hangs around a church on week days.

We cannot conclude without speaking a word for Mr. George Schiller's Notary, and for Mr. A. W. Maffin's pantomimic Buttons, whose finger and mouth are always frescoed with nice raspberry jam. Jesse Williams has got his orchestra of trained men well in hand, and they work with a will in unity with the singers.

Altogether, The Sorcerer is worthy of its splendid patronage. For a good, solid laugh and a splendid evening's amusement,

You've but to look in
On the resident DJinn
at the Bijou and you'll get it.

Professional Doings.

—A Company No. 2 is to be started on the road to play '49.

—Alexander Fisher has located permanently in New York.

—The annual election of the Indianapolis Elks takes place Nov. 5.

—William A. Carte is now business manager of the Alcazar for Mr. Samuels.

—The walls of the new Metropolitan Opera House have been raised to the third story.

—A \$50,000 opera house will be added to the architectural features of Corry, Pa., in '83.

—Charles Evans, of Niles and Evans, is dead. He was a great favorite in the variety halls.

—The Bijou chorus is composed of the prettiest and best dressed girls in that line of business.

—J. C. Halpin has resigned the position of stage manager of the Fence Opera House, Minneapolis.

—Madeline Schiller will play at the first concert of the Philharmonic Club, in place of Miss Margulies.

—Syracuse is again agitating the erection of a new opera house. There is no particular necessity for it.

—Laura Wallace is making good progress as the Widow in Old Shipmates, from California accounts.

—In Chicago last week, Mr. Henry French informs us, The Lights of London was played to \$11,690.

—Frank Williams, manager for Katherine Rogers, writes that business is good and prospects promising.

—The pleasant phiz of M. S. Curtis is seen on the Square daily this week. He is playing across the river.

—George Miller, late with Bartley Campbell, has gone West to do advance work for Rice and Hooley's Minstrels.

—John F. Donnelly, formerly publisher of the *Celtic Monthly*, is the business agent for Bob Morris' Irish American.

—Hyde and Behman's company, after a prosperous Western trip, have returned to the home theatre in Brooklyn.

—Monsieur Casauran says Thorne will not play in Les Rantzeau, because he is no longer young enough to act lovers (!)

—George W. Denham has made a hit as Wellington Wells in Pittsburgh, where Howson has yet to be seen in his Talmage make-up.

—Sir Randal Roberts is now supporting Maud Granger. Miss Granger had overflowing houses three nights of last week in Harlem.

—An error in figures in the Frank Queen obituary, last week, made us put the *Clipper* at about one-third its value as a newspaper property.

—Theodore Hamilton, a well-known Baltimore actor who has just returned from Australia, is visiting relatives in the Monumental City.

—Mr. Aloysius Dionysius Garland, away ahead of Joseph Jefferson, is arranging for that gentleman's impending descent upon New England.

—"Companies that have only one play ought generally to play only one night, especially if the next night is stormy."—*Augusta Correspondent*.

—Frank Murdoch, more or less known as an actor, has shaken the toga to assume the more ambitious and dignified position of a Porkopolis hotel clerk.

—Jacques Krueger has fitted up a handsome residence which he will make his home for the season. Mrs. Krueger is a member of Tony Pastor's company.

—Robert Griffin Morris' Irish-American was played at the Mount Morris Theatre Monday evening to a big house. The play is meritorious; but its title is bad.

—Edward Arnett joined Kate Claxton's company at Buffalo last Monday. Last week he had joined Marion Elmore's company somewhere beyond the Mississippi.

—Miss Meador will not appear in The Queen's Shilling, as reported. There are only two women parts, which will be acted by Rose Coghlan and Edie Germon.

—Three nights and one matinee drew \$2,083.25 to Theall and Williams' Jersey City Academy of Music last week. The attraction was Herne's Hearts of Oak.

—Pauline Markham has seceded from the Passing Regiment company and joined her husband, who is with Frank Evans' company in the confluent towns of Connecticut.

—W. E. Walker, of Cincinnati, formerly advance agent for Fanny Davenport, has been engaged in the same capacity by Manager Frank L. Goodwin for La Belle Russe.

—The advance sales for Rhea in Springfield, Mass., were the largest ever known in that city. In fact, all the seats were engaged for her New England trip days in advance.

—The jury in the Prescott case last Thursday awarded the plaintiff \$12,500. The verdict will be opposed by the defendants, who intend carrying the matter to the Court of Appeals.

—Philadelphia is to have a musical festival in April, 1883, under the auspices of the Philadelphia Musical Festival Association, which has a fund of \$30,000 for the object in view.

—The German actor, Herr Knaack, who comes here with an established reputation as a first rate low comedian, will make his first appearance in this country at the Thalia on Friday evening in three farces.

—Morris Grau will sail for Havana on Thursday with a portion of his French Opera company, and on Saturday, after the matinee, the remainder of the troupe will sail for the same city.

—The Theatre Comique, Richmond, Va., has been sold at private sale. When Manager W. W. Putnam's lease expires, in December, it will no longer be used as a place of amusement.

—Barry and Fay, to use a commonplace expression, are having phenomenal success with Irish Aristocracy. "Standing Room Only" was displayed for fourteen consecutive nights in Chicago.

—W. J. Florence is the first Shepherd the Lambs have had who was not a member of Wallack's. Harry Beckett, Harry Montague, Lester Wallack and Harry Edwards were his predecessors.

—Baum's Maid of Arran put in its most successful season at the Academy of Music, Chicago, when the usual numbers were turned away and "Standing Room Only" was seldom turned to the wall.

—Joe Emmet's \$2,500 dog, Bayard, Jr., with nothing inherent of the chivalry indicated by his name almost devoured one of his most ardent Cincinnati admirers during the past week, in the person of David Slaton, the millionaire proprietor of the Grand Opera House.

—There was a sad and singular episode at the Morton House Monday. The divorced wife of an actor called on him at the hotel, with his child in her arms, to beg money to buy something to eat.

—Carl and Edward Herrmann, the well-known artists, who have returned from their Russian concert tournee, have opened a piano and violin school in New York founded on classical principles.

—There is no truth in the published statement that M. B. Leavitt had assumed the direction of the Oates Opera Company. Proposals to this effect were made to Mr. Leavitt, who declined them.

—It is said that Managers Meech, of Buffalo, contemplate building a new hotel and opera house on the old Court House site in that city. They are said to have made a good offer for the lot.

—J. B. Little, the late foreman of Seer's printing house, has sued the proprietor for \$1,000. He claims that Seer discharged him without just cause, thereby violating a contract existing between them.

—All the Brooklyn theatres, including Williamsburg, gave a matinee benefit to the family of the late Foreman Keegan, of the Brooklyn P. F. D., who lost his life in the discharge of his duty at a fire.

—C. E. Gardiner has bought a country seat at Stamford, Conn., for which he paid \$30,000. It has a large house with sixteen rooms, stable, orchards, garden and fine grounds. Only a Farmer's Daughter has made more than the cost of the place, it is said.

—In every town visited by The Black Flag combination, the gallery boys march out with the convicts' lock step, putting one foot down heavily and the other lightly, like the gang in the prison scene of the play.

—Solomon and Stephens' new opera, Virginia, will be produced at the Bijou Opera House after The Sorcerer has had its run. The cast will include Lillian Russell, Laura Joyce, John Howson and Digby Bell.

—A persevering physician collected a bill of \$100 from Rose Eytinge in Burlington, Ia. The Sheriff tapped the box office for the amount. The pill-prescriber had attended Miss Eytinge professionally away back in '77.

—The ladies with décolleté dresses in the Queen's Lace Handkerchief suffered much from the draughts on Saturday. If their admirers had presented them with fur circulars instead of flowers, the gifts would have been appropriate.

—A. C. Gunter says he will write no more plays for actors except with the understanding that he retains a share in the profits. He believes the dramatist, who contributes to the actor's reputation, should share in his good fortune.

—It is said that Judas' connection with three newspapers on which he was employed, has been severed. The Kivalya, it is understood, have promptly withdrawn from him their patronage. Dr. Hamilton Griffin and John Rickaby will probably do the same.

—The vitality of Uncle Tom is attested by the experience of Frank L. Yerance's company, which drew nearly two thousand people to two performances on a rainy day and night in the factory village of Paterson, N. J., and also turned no small number from the doors.

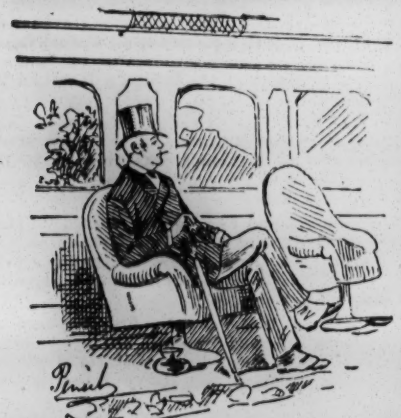
—Minnie Maddern, the child of various regimental companies, was presented with a "floral tribute" by the Porter Guards, of Memphis, at the first presentation of Regina. Captain Waldron made a speech, and Miss Maddern briefly returned "a thousand thanks."

—A contract has been signed by D. B. McKenzie, lessee and manager of the Walker Grand Opera House, Salt Lake, and J. H. Haverly, in which the latter agrees to play all combinations under his management that visit that city at the above house, on condition that it shall in future be known as Haverly's Opera House.

—Actors in Philadelphia this week found great difficulty in securing board on account of the enormous crowds present celebrating the Bi Centennial. Several could not find even a place to sleep in the city of fraternal affection; so they had to get board in adjacent towns and go out of the place overnight. Much inconvenience is experienced from this plan; but it was the only one open.

—A new play by Elliott Barnes, called The Girl that I Love, will be reproduced by a capable company two weeks hence, probably at Albany. The people are now being engaged and printing gotten out. W. H. Fitzgerald will star in an eccentric comedy role, Peter Grump. The company will be under E. M. Gardiner's supervision. C. R. Gardiner is interested in it.

—Probably the largest display of minstrel talent actually and permanently under one management ever made in this country, occurred at Buffalo on Monday last. On that day M. B. Leavitt's Gigantean Minstrels appeared at St. James Hall, and Leavitt's New Minstrels passed through the city en route for Tonawanda, N. Y. The two companies met, combined and paraded together, and made a most imposing display. They all wore silk hats and dark garments, had two full brass bands, and numbered seventy-six men. At night the company played to \$973—a great house for Buffalo, which is not considered a good city for minstrelsy.



What the Player Folk are Doing All Over the Country.

BOSTON.

Modjeska made a great hit as Rosalind last Friday at the Globe. The performance was much admired, and the press speaks highly of her acting. It had some faults; but as a whole it was the best thing Modjeska has ever given us. The Jacques of Frank Clement was very effective, as was the Orlando of Mr. Barrymore. Maud Milton was an ideal Celia. George H. Griffiths' Adam, the best I ever saw, was highly appreciated by the large audience. The whole company did better than on any previous occasion during the Modjeska engagement. This week, Goodwin and Thorne in Black Flag.

The event of the week has been the production of Emeralds at the Park, and right well it has earned the success it has had, for I doubt if the beautiful little play has been presented in better shape in your city. The theatre has been crowded with fashionable and intellectual audiences. John E. Owens made his first appearance in this city for eleven years, and was warmly welcomed. His portrayal of Roger is very natural, and shows that he still possesses the vigor of former years. Annie Russell leaped at once into favor, and Ed. Buckley, a favorite here, merited the applause he received. This is the last week of Emeralds, as Clara Morris appears as Miss Multon 30th.

School for Scandal, Old Heads and Young Hearts, Guv'nor and Celebrated Case were the attractions at the Museum last week, and the patronage was large. This week London Assurance, and on Saturday the Warren testimonial—Heir at Law at the matinee. School for Scandal in the evening, with the Museum cast, all the company appearing in the Scandal scene.

Joseph Murphy's week at the Howard was a very successful one. The theatre was packed and Kerry Gow was never presented in better style. Murphy's acting was as good as ever, and his company is a very fair one. This week, Squatter Sovereignty.

Haird's Minstrels did a very large business at the Windsor last week. The new management have every hope of success, and I am heartily glad, as the theatre is a very pretty one, and the manager, Dr. Lathrop, a most enterprising and deserving man. This week Maud Granger in Tillotson's play, The Planter's Wife, supported by Sir Randal Roberts, Elsie Moore and others.

The Boyston Museum never says "bad business." The place is crowded at every performance.

Items: The funeral of the late Adelaide Phillips took place on Wednesday last, from King's Chapel. A letter from Lillie Ashby, of the Linger company, says that Miss Ashby and Fanny Francis were very severely injured at Sandusky by the recent accident to the company. Both ladies are confined to their room, and it will be some time before they are able to resume their duties with the company. Modjeska has a palace car to convey her throughout the country.—W. J. Stanton arrived here on Thursday, and is at home in Chelsea.—Rose Stella left here on Monday for New York.—Christine Nilsson will sing at Music Hall, Nov. 1. Her season promises to be a most successful one.—Walter Felham, the English humorist and imitator, has made a great hit in this city. His performances are first class, and deserve liberal patronage.—Miss Von Arnheim, late prima donna of the Strakosch Opera company, has settled in Boston, and is giving lessons in singing.—Blanche Correll will shortly reappear in opera bouffe.—John P. Adams (Yankee Adams), one of the oldest actors upon the stage, has been giving to the daily press many reminiscences of William Warren.—Mark Wolf's play of Bijou has made a hit, and the press of the Western cities are loud in praise.—Chiquita, with Daisy Markoe as the star, under the management of H. Stead, with Edwin Darrell as business manager, opened in Brockton on Monday night. Mrs. Gonzales, Edwin Browne, Little Lulu and many others are in the company.—Lillian Brown, one of the original members of the Jollities, is engaged with the new company under Wentworth.—Frank Daniels does not go out with the party.—J. C. Trowbridge, the only surviving member of Morris Brothers, Pell and Trowbridge's Minstrels, is living in retirement in Boston, having acquired a very comfortable competence.—A letter from London says that Sadie Martinot has made a great hit.—Mr. and Mrs. James Nolan (Kate Ryan) of the Museum are great favorites at that establishment.—Mrs. Nolan's improvement is very marked.—Ben Woolf's new opera will be produced in Boston, probably at the Globe. It is very highly praised by all who have seen the libretto and music.

CHICAGO.

George C. Miln made his debut in the character of Hamlet, on Monday evening, before an audience, composed principally of his former congregation, which with those who went out of curiosity, filled the Grand Opera House to its utmost capacity. Mr. Miln as a preacher was noted as an elocutionist of no mean power, and therefore it was to be expected that he would be able to speak the lines of the play with intelligence and power; but it was not expected that he would act the part. Great was the surprise, therefore, when it was seen that the gentleman could both act and express passion with considerable dramatic force. Like all persons who adopt the stage when advanced in years—that is, past their youth—he tried to act too much, and very naturally overdid it. He was never still a moment, and made one wish that someone would hold his arms or tie him to a chair for a while. This will mend with time, as ease on the stage only can come with experience. Mr. Miln has a

voice of exceeding beauty and power, and when he has learned how to reserve its force, and have it under control in passionate speeches it will be one of the few good voices on the stage of today. It was used to the best advantage in the quiet scenes of the play, and we do not remember to have heard the speech to the player, commencing: "Speak the speech, I play you," ever rendered better. Mr. Miln will make an actor worth hearing in the near future. We cannot speak in praise of his Iago. It was bad. Yet he showed that he was willing and able to take advice and profit by it, for on the Thursday following, the second time he played Iago it was improved so much that it was virtually a new performance over that of Tuesday night. Of Mr. Burleigh's Othello it were best to say little. It did not come up to the standard by any means, and was a plain copy of Salvini in most of the business. We draw the veil of charity over his performance of Macbeth on Saturday night. It was too bad to criticize. Lettie Allen was the only member of the company who deserves mention. Her Ophelia and Desdemona were excellent and received merited applause. This week, the Merry War by the Thalia Theatre company of New York.

At Haverly's, Lights of London, as done by the Union Square Theatre company, has drawn large audiences. It is the best of the melodramas so far, and this opinion is doubtless due in great measure to the excellent acting of the company. The Lights of London are to shine only one week more.

At McVicker's, Mary Anderson closed the most successful engagement ever played in Chicago. Her manager said that in uniform attendance and in cash taken, it was several thousands better than last year. The improvement of Miss Anderson was remarked by all who remember her in former seasons, and the company was also much the best she has ever had, although it could be improved greatly even yet. This week, Hermann and then Hazel Kirke.

Messrs. Robson and Crane presented their new play, D. A. M., to the public on Friday evening, and before eight Hooley's Theatre was crowded so that many hundreds were turned away. The piece is trash and flimsy as a trifle, and has not even the redeeming virtue of being funny. Only that Mr. Craze can make fun and create a laugh by simply taking an absurd posture and making up a comical face, and Mr. Robson's voice being a whole farce in itself, saved the play. The title of the piece is happy, for it saves one from coining a word to express the disappointment that you feel after seeing it. The bill this week is Forbidden Fruit. Next week, White Slave.

The Olympic has not had a vacant seat all the week. Leavitt's All Star Specialty Company being the drawing power. This week Davene's Allied Attractions, and on the 30th the Felix Sisters' combination.

Nothing prevents the Academy of Music from being crowded every night—not even a poor play poorly acted. Scott Marble's latest drama, States Attorney is poor, very poor, and only John Dillon as an eccentric lawyer, who is always on hand at the right moment to save a friend, and confound the villain, could save it from oblivion. This week, Charlotte Thompson.

Items: Miss C. A. Ryder, of this city, goes to New York shortly to assume leading roles in comic opera at Tony Pastor's Theatre. A farewell benefit will be given her at the Bijou Opera House on the 28th.—Nellie Strickland, the leading lady with Harry Webber's Nip and Tuck company, has been compelled to give up her engagement on account of ill health.—Margaret Mather and Manager J. M. Hill were in the city on Saturday. They leave for St. Paul, Minn., to open on the 23d.—W. W. Kelly, manager of Charlotte Thompson, has astonished the natives with his unique style of advertising his star. He has illuminated the large billboards about town with the electric light, made on the spot, and from seven o'clock till midnight passers by are made aware of the coming of Miss Thompson in a striking manner.—Charles Frohman is in town to herald the appearance of Hazel Kirke.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Stevens Comic Opera company closed a week of poor business 14th. La Perichole was the bill for the last half of the week, and was a decided improvement on Jolly Bachelors. C. B. Bishop, in the excellent comedy of Strictly Business, opened a week's engagement 15th to a crowded house, and business has been uniformly large. The play and actor are both successes. All the company are satisfactory, especially Rose Osborne, whose magnificent dressing has caused quite a flutter among the ladies, and Mr. Leffingwell, who plays the Nihilist leader. The ever popular Salisbury Troubadours opened 22d.

St. Charles Theatre (David Bidwell, manager): This handsome house was opened 15th for the season by Joseph F. Wheelock and company, in a play called Joe Thatcher's Revenge. Mr. Wheelock is a most admirable actor in every sense of the term, and his play (formerly called Deacon Crankett) is a good one in every particular except the name. It is therefore a matter of regret to all who really enjoy a good play well acted that the business of the week has been very light. The impression created upon those who have attended the performance is a very good one, and applause has been frequent at each representation. The company is a good one, and gives excellent support to the star. Lamb and Shannon in Money Bags, week of 22d.

Items: Forepaugh's Circus closed a nine days' stay, 14th. Business was good throughout. I understand, however, that many of the boys left most of their salaries, and in some cases, jewelry with our knights of the green cloth.—The St. Charles was lighted up 14th, for the purpose of showing to a few invited guests and members of the press Bagnetto's handsome new curtain. The critics were lavish in their praise, and justly so, for it is as thoroughly rich and artistic a piece of work as has ever been done in any of our theatres, and being the handiwork of a native artist, makes us feel especially proud of both the work and workman. Tony was heartily congratulated, and boasts to his future success drunk in foaming beakers.—Mr. and Mrs. C. W. Sutton (Belle Bailey) now prominent members of Wheelock's company played one season at our Grand Opera House under the management of Mrs. Chausfrau and C. W. Taylor.—John Davis, assistant manager of our French opera house, has had a painful operation performed on one of his eyes, but is now rapidly getting over his trouble and will soon enjoy the benefits of a permanent cure.—Marks Kaiser, the efficient and popular young violinist, is to receive a complimentary benefit here shortly in which prominent professional and amateur musicians will participate. Mr. Kaiser will be one of the first violinists of the French

opera this season.—Brooks and Dickson have cancelled their holiday dates at St. Charles Theatre for Roman Rye, but propose to come later in the season.—Mr. Bidwell has just closed engagement with Mr. Amberg, manager of the Germania Theatre, New York, for his large German opera company, consisting of seventy people, with the famous prima donna and actress, Marie Geistinger, for the production of her entire repertoire, commencing Dec. 24; and as the St. Charles is one of the largest theatres in the country, these operas will probably be given to the public at regular prices—a generous concession by Manager Bidwell. This will be the first production of German opera in this city for several years.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Strakosch English Opera company drew rather slight audiences during week. The performances were not up to the high standard usual with Max Strakosch. Mme. Seguin Wallace, Letitia Fritch and George Sweet had most of the week's work on their shoulders. Mr. Travener was suffering from a severe cold, and in consequence was heard at a disadvantage; Montegriffo, the other tenor, though billed for several performances, did not appear until Saturday night. The chorus was small. The Chorus week of 23d. During the week they will give Sam. Parted, Christie Johnson, London Assurance and East Lynne. Next week: Barton Opera company.

Holiday Street Theatre (John W. Albaugh, manager): Mankind failed to arouse any enthusiasm among theatre goers here, and the attendance throughout the week was slim. It is about as thoroughly devoid of plot as it is possible for a play to be, and although the stage setting and scenery were elaborate and magnificent, it requires something more than this to make a play a success. The Lingers made their first appearance here in a number of years on Monday night. Pink Dominoes was given, and as Lady Goring Alice Dunning was charming. Next week: Baker and Farron.

Ford's Opera House (John T. Ford, proprietor): Business with Haverly's Mastodons last week was simply immense. The singing, dancing and specialties were all good, and there was an enjoyable freshness about the jokes. The dressing in the last sketch was far ahead of anything we have seen on the minstrel stage. No manager stands higher with the Baltimore people than does Colonel Haverly, and he may be sure of always meeting a cordial welcome. Monday. The Professor. Next week: the Harrison.

Monumental Theatre (James L. Kernan, manager): William Harris' company, supporting Joseph Proctor, in Nick of the Woods, began a week's engagement on Monday night. In the drama Captain Fitzwilliams and his troupe of Comanche Indians appear. An olio precedes the drama, including McCarthy and Monroe, Barney Reynolds, Lizzie Hunter, McKee and Barker, Andy Leavitt, and the McAvoyes. Next week, McIntyre and Heath's company.

Front Street Theatre (Dan A. Kelly, manager): This week Frank Frayne, supported by S. K. Chester, Annie Van Behren and a good company hold the boards. Mardo was presented on Monday night. On Thursday and for the remainder of the week the bill will be changed and Si Slocum will be given. Next week, Frank Jones and Alice Montague.

SAN FRANCISCO.

Haverly's California Theatre (Frederick W. Bert, manager): Frank Mordaunt closed his engagement of two weeks on Saturday night. He has weathered the gale successfully in spite of some of our critics, who seemed determined on his having a stormy siege of it. His last night's house was very nearly as good as his first. To-night Frank Mayo again puts in an appearance, this time as Vandyke Vernon, in Van, The Virginian. James M. Ward has been especially engaged. Mayo will produce his romantic drama, Isle of Droper, 23d.

Standard Theatre (William Emerson, manager): This little house has been packed and jammed all week. Ferguson and Mack made their first appearance 9th, and received a warm welcome. They are the funniest eccentrics we've had here for a long time. Their acts are new and their humor is of the dry quality, seemingly without any effort on their part. The business of the past week was better than any since that of the opening. Emerson and Reed have become great favorites, and their efforts to please are fully appreciated by our public at large, as the dollars in the till would prove. The bill remains unchanged this week, save the afterpiece, when The Arrival of Lorne will be presented, with most of the company in the cast. The Leo Brothers and Conchita are billed for the 23d.

At the Tivoli the dollars also pour in, and hard times seem to be entirely forgotten. Money is being freely spent and the "rainy day" of the dim future will have to look out for itself.

Le Pre aux Cleres is the attraction at the Winter Garden, Annie Alsworth is the prima donna, and is supported by Miss Lorenza and Messrs. Messmer, Koraback and Bornemann; business good.

Adelphi Theatre (Ned Buckley, manager): Valentine Love and Rose Lisle are still the stars here, and good houses have been the result. The Gambler's Daughter, a sensational and local melodrama, was the afterpiece of last week. Richards and Evans, song and dance artists, Ed Barrett, scenic and dialect comedian, H. C. Lawrence and Annie Raymond, the latest arrivals. The Foundlings will be produced with Miss Lisle and Mr. Love in the chief roles 23d.

Items: Charley Shultz returns to his old position, that of leader of the orchestra, at the California Theatre this week. The former leader talks, it is said, of suing manager Bert, claiming an engagement of one year under Haverly, of which over ten months have expired anyway.—Billy Emerson is suffering from a hoarseness which prevented his appearing Saturday and Sunday nights.—It is thought he will be able to resume his duties to-night.—John A. Thompson, the well known scenic artist, arrived Thursday to attend to the scenery of the White Slave, which opens at the California 30th.—Sherman's Circus returned from a five months' tour in the interior 13th. They have been so successful that they reorganize and make a Southern trip.—Jay Kid's Uncle Tom company, which has many new features, is coming to California by the new Southern route. Let 'em come and then send their way to Australia.—A rumor that originated in New York is in circulation that Haverly is negotiating with Dickson and Brooks for the bringing out of The Roman Rye at the California.—Addie Rogers has sold her piece, The Amber Witch, to Annie Adams, who, it is said, intends to star in it. It will, I think, be produced at the Baldwin

some three or four weeks hence.—Jerry Hart and Beatrice Leo have returned from Oregon.—Mark Thell and wife returned from Oregon 8th. He left here as manager with Goldstein for the Hattie Moore and Harry Gates combination, which is making its way East by way of Montana. Mark did not like the prospect of roughing it.—Mrs. Fred De Bellville was to leave for the East Sunday.—The Lights of London company did fairly in the interior, and leave for Portland, Oregon, Wednesday.—Charles L. Andrews, the future manager of the Grand Opera House, will arrive this week. Andrews and Stockwell's pantomime company, the opening attraction, follow in a few days.—Frank Mayo performed in Vallejo 9th to a \$420 house, and in Woodland 10th to a \$328 house.—Mordaunt and company are billed for Vallejo 23d. He plays in San Jose to-night, and on the 19th at Stockton.—Sheridan Corby's friends have tendered him a farewell benefit, to take place on Sunday evening, 23d, at the Baldwin Theatre, and on which occasion an old resident will make his debut as Iago to Mayo's Othello. Who can this be? Sherry was an old resident previous to his undertaking the management of Mayo some three years ago. Can it be that he intends to surprise us? No!—Louis Edecker, the leader of the Hattie Moore Opera company, has arrived at the last minute by the steamer from Oregon, and reports the company weakening in regard to facing their way across the mountains into Idaho. When he left they talked of retracing their steps to Portland and thence to this city.

CLEVELAND.

A Colossal week, surely! Callender's Colossal Consolidated Minstrels, Davene's Colossal Allied Attractions, Mlle. Litta's Mammoth Farewell concert and the Great Herrmann combined to furnish varied amusement to good houses all around. The consolidation of the minstrels is all talk. Haverly's Georgias have a few new men added, making some thirty in all, and the programme is almost the same as the one previous to their meeting in Chicago. However, a good "show" altogether is given. Herrmann closed the week to good sized, fashionable audiences. Emmet this week; Boston Ideals next.

Davene's excellent variety company crowded the Silver Mine all of last week, including two matinees. Alice Gleason, Ella Wesner, Hallen and Hart and the Cawthornes are particularly amusing. The Villions do some fine bicycling, while the French Troupe Davene is a show in itself. Sheehan and Coyne open and close with ludicrous Irish sketches, much above the average. Baker and Farron open this week with their revised Max Muller; Edouin's Sparks follows.

Items: Allow me to correct the telegram of last week regarding "Openings in Cleveland." Instead of rain interfering with the business Tuesday the houses were all crowded in spite of it.—The company from Cincinnati College of Music gave a fine concert, 18th, when Case Hall was well filled with complimentary tickets. More of an advertisement for the college than anything, as money was lost.—A splendid concert is promised 25th by Thursby, Winant, Ferranti and the Philharmonic Orchestra, and Manager Gaul will have to work hard for the Kellogg-Brignoli company, which follows Nov. 1.—W. H. Morton, the gentlemanly manager of Herrmann, was here all week. The bright little African does not appear this season as Herrmann's assistant—a flaxen haired Miss in black tights and long coat taking his place.—Pretty Enid Hart's tasty make-up, with the Davenes, resembles pictures of Lillian Russell.—Callender's Drum Major is the centre of admiration for thousands of eyes.—The wall paper of the Big Black Boom is the finest seen this season.—Charles Frohman was here several days.—L. E. Weed, ahead of Baker and Farron, left 23d for Baltimore.

Manager Hanna is recovering from a wound inflicted on the back of his neck by Frank Goodwin and a cigarette.—Additional decorations to the Opera House corridor are Robson and Crane pictured in colors, Herrmann and the Knights photographed, a Khes plaque, and a terra-cotta head of Emeralds. The wives of eight of the minstrels appear in the first part, forming a domestic background to same.—W. H. Davene's rencontre with an usher and exhibition of ill temper and profanity, Monday night, was entirely out of place in the Academy foyer.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): With Emmet as the attraction, heretofore crowded houses have always been predominant, and the engagement which closed 21st fully sustained the record in that respect. That the star is popular is proven beyond question; but just exactly wherein such popularity consists is, as Dundreary has it, "one of those things no fellow can find out." Emma Abbott this week, followed 30th, by John McCullough.

Robinson's Opera House (R. E. J. Miles, manager): La Belle Russe constituted the past week's attraction, and its presentation in the hands of Manager Frank L. Goodwin's strong company was sufficient to ensure a series of well-pleased audiences. In the role of the heroine, Jefferys Lewis was seen at her best, and a deserving recall was nightly rendered. Gotthold's Capt. Grand evinced the thorough artist in every detail, more especially so in the passionate scenes of the final act. Colville's Taken from Life, with Bob Miles' \$22,000 steed Wimbledon as a supplementary attraction, is announced for two weeks. Kiralfy Brothers' Round the World in Eighty Days, underlined for Nov. 5.

Heuck's Opera House (James Collins, manager): My Partner, in the hands of those sterling artists, Messrs. Aldrich and Parsloe, retains its popularity with Cincinnati amusement goers. Harry Courtaine, in Frank Mordaunt's old part of Mayor Britt, created no little amusement. Scenic artist Hughes is to be credited with some of the finest work in his line hitherto seen at Heuck's. Harry Miner's Specialty combination the present week, followed 30th by Mestayer's Tourists.

Coliseum Opera House (James E. Fennesy, manager): The popular manager is leaving no stone unturned in his efforts to have matters in shape for the opening, announced for Nov. 20, with Joe Dowling in Nobody's Claim as the opening attraction. Vine Street Opera House (Charles S. Smith, manager): Notwithstanding the unusually attractive bills at the other theatres, the Gold Mine suffered no sensible diminution in its patronage. Among the new faces present week are Fred and Annie Barry, Mlle. Eugenia, G. L. Davis and McGlone and McAvoy, in Irish specialties. J. J. Riley is acquitting himself creditably in his handling of the stage department.

Items: Raymond Holmes and wife (Annie Northcott), prominent members of Laura

Don's Daughter of the Nile combination, are at present quartered in the city on a brief visit to Cincinnati friends.—The municipal authorities, with their usual tact, having made a fiasco in their effort to convict the Sunday theatrical offenders, our local managers are preparing to reap the advantages so gained by advertising a renewal of the Sunday performances.—Prof. Cromwell's Art Illustrations attracted profitable attendance at Smith and Nixon's Hall during past week.—Phil H. Irving, of Draper's U. T. C. combination, Frank Farrell, of Colville's Taken from Life, and Townsend, of Harry Miner's were among the arrivals during the week.—Frank L. Goodwin, of La Belle Russe fame, bears a striking resemblance to Mart Hanley.—W. O. Wheeler, avant courier of the Emma Abbott troupe, departed for Louisville 18th.

BROOKLYN.

At the Grand Opera House William J. Scanlan has been doing an excellent business this week in Friend and Foe. The play was originally played in Brooklyn at the Grand. Scanlan's songs are all well sung, his "Peek a boo" being encored every night. It is placed on the stage with new scenery and elaborate accessories, Messrs. Knowles and Morris having taken unusual pains in producing it. Next week, the Philadelphia Church Choir present Olivette. Mankind is the attraction at the Park this week, and is drawing better audiences than the merit of the play demands. The play itself, which is billed as "the greatest of all the dramas," is of the blood-curdling order, but has some good scenic effects. The company is a very fair one. Next week, Modjeska.

Sam'l of Posen is still possessed of magnetic powers, and Manager McConnell is happy beyond expression this week, for M. B. Curtis, as the Commercial Drummer, has been filling Haverly's to repletion with audiences that are kept in one unbroken stream of laughter. Albina De Mer is a general favorite with the audiences, her rendition of Mlle. Celeste being an exquisite portrayal. Next week, The World.

At Hyde and Behman's the regular company returned on Monday night, and was received by an overwrought audience, which has been duplicated every night since. Sam Deyere and the two Johns, Fatty Stewart and John Hart, are a host in themselves, while the other attractions are first class.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, manager): An excellent and varied company is presented this week (Saturday only matinee), Maggie Mitchell appearing in the Pearl of Savoy, Little Bachelor, and Fanchon. It is needless to say that the house is crowded each evening. Sam'l of Posen next week.

Lee Avenue Academy of Music: Minnie Palmer is presenting My Sweetheart this week and is receiving a hearty welcome. Anthony and Ellis Uncle Tom's Cabin 30th.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): John McCullough's houses have been excellent, and during the week he has appeared in Virginius, Richelieu, King Lear, Julius Caesar, Hunchback, and is billed for Macbeth to-night, 21st. Next week, The Gladiator, Jack Cade, Brutus and Othello will be presented.

Olympic Theatre (Charles A. Spalding, manager): Colville's Taken from Life has been presented in better style than any realistic drama produced in St. Louis for years. The company is very strong and the effects wonderful, while the drama is a good one in plot and incident. Strakosch's Opera company, 23d; Bohemian Girl, Carmen, Patinutz, and Fra Diavola are announced.

People's Theatre (W. H. Smith, manager): Anthony and Ellis' Uncle Tom's Cabin opened to a big house, 15th, and business has continued very large. The realistic, animal and scenic effects are fine, the company a good one and the bloodhounds and donkeys good specimens of their species. Hooley and Rice's Minstrels, 22d.

Pope's Theatre (Charles R. Pope, manager): Marion Elmore, in Chispa, has drawn average good houses. The truth is that too many stars of this class are before the public, and their plays run very much in the same rut. Chispa is no exception, and although the characters generally are strong and well drawn, and there is much original dramatic action in the play, it is not likely to become more distinctive than the others produced before, and which answer the same purposes. Harry Campbell's new play, The White Slave, will be produced 23d.

Items: John McCullough subscribed personally \$1,000 to the Slayback mortgage fund, the deceased lawyer and Mr. McCullough both being members of the St. Louis Lodge of Elks. In addition to this afternoon benefit will be given at the Olympic Theatre on the afternoon of Friday, 27th, at which Mr. McCullough and his company will appear in Julius Caesar. The boxes and seats were auctioned off at the Chamber of Commerce on the afternoon of 19th, the first bid of \$1,000, being followed by some of \$500 and numbers of \$100, large sums being realized for all the eligible seats. The proceeds will reach \$8,000 at least.—Miss Raberg and the original Thalia Theatre company, from New York, will come here 19th, and appear for a week's season in The Merry War and other comic operas.—Edward Arnott has been appearing as Jim Downey, the bad man, in Chispa during the week.—Kate Forsythe informs a reporter here that she intends starting next season.—Ene Roseau joined Colville Taken from Life company here and has made a hit as Bella.—There were no further developments in the J. M. Hill-Jennings episode, the Cockdrill-Slaback tragedy having overshadowed all other sensations during the past week.—The leading support for John McCullough this season is J. A. Haworth who has done excellently. In the meantime Ed Collier is making giant strides in his important branch of the profession, and it is not difficult to foretell his future. The work done by John A. Lane, Harry Langdon and others is as forcible as ever.—Lettitia Fritch, one of the prima donnas of the Strakosch company, is a native St. Louisian and very popular in musical circles.—William C. Conner, manager for John McCullough, arrived during the week.—Harry Miner's combination will appear at the People's 30th.—George H. Robinson leaves Rice and Hooley's minstrels, and will be succeeded by George Miller as advance agent.

PHILADELPHIA.

The Bi-Centennial craze is in full blast, the city is thronged with country cousins. It promises to be a great show week "all on account of" Billy Penn, who might have been Lord Mayor of London or the King of the Cannibal Islands for all that

these many lookers-on in Venice know of the illustrious Quaker.

At the Bijou, Gratton Donnelly, the genial and city editor of the *Evening News*, produced on Saturday evening last his new play, *The Quaker's Daughter*. It was written for Lillie Hinton, the popular leading lady of the theatre, and is in five acts. The plot deals with Philadelphia and Valley Forge a hundred years ago. Miss Hinton's impersonation of Faith Hope, the heroine, is exceedingly pretty, and William Davidge, Jr., brings all possible out of the role of Driscoll Dwyer. *The Quaker's Daughter* is a play that contains excellent situations and merits success.

Col. J. H. Wood opened his season at the Museum 23d, with London Assurance. The new company consists of Emmie Wilnot, Lizzie Newell, Hattie Armstrong, Miss Hammond, Clara Lambert, Kate King, Julia Porter, Bertha Reynolds, Lavinia Croix, Clinton Hall (leading man and stage manager), Willis H. Page, G. W. Marks, J. C. Callender, Jerry Taylor, W. A. Maurice, J. Thomson, J. Bowers, H. S. Parker, J. Brooks and G. S. Meredith. Married Life was given at the off matinee. The saloons of the Museum have been refitted, Farioli's troupe of Zulus being the chief features among the live curiosities. Helen of Troy next week.

Barton's Opera company commenced on Monday evening the second and final week of their engagement at the Lyceum. "The Silver Line" Picot's song, in Stephens and Solomon's opera of Lord Bateman, has been introduced into Billie Taylor and is sung by pretty Marie Jansen. The Boston English Opera company will appear in Donna Juanita.

Lotta's grand Bi-Centennial week's attraction is Musette Sam'l of Posen follows. The Knights commenced an engagement at the Arch on Monday evening in Baron Rudolph. Herrmann is underlined for next week. One more week of the Black Crook. Hearts of Oak follows.

The Lights of London, enacted by Collier's company, is the attraction this week at Haverly's. Roland Reed comes next week with Fred Marsden's new play, Cheek.

The Thalia Theatre company give Chimes of Normandy at the Germania Theatre, 28th, Josephine Gallmeyer will make her first appearance. Remenyi gave a grand concert at the Academy on Tuesday evening, 24th. His Liberty Hymn, sung by one hundred and fifty voices, was heard for the first time.

Our two minstrel houses are doing an immense business. New programmes invite attention. Courtwright and Harkins have an especially clever company. Minnie Oscar Gray opened at the National Theatre on Monday evening in a lengthy bill for olio, and Swift and Sure as the wind up.

Items: Lotta's receipts at the Opera House week of 16th, was reported as over \$11,000. M. J. Donovan, the tenor, left here on the 19th to join Emma Abbott. He will commence with them as Thaddeus in the Bohemian Girl. Mr. Donovan was formerly a choir singer in this city. George H. Edwards sued Messrs. Brooks and Dickson the managers of The World, last week, for salary for the usual theatrical season of forty weeks part of which had been paid. Edwards entered two suits against the managers, one to recover salary for time served, and the other for damages for loss of employment. The trouble dates to last season, and is an old affair.—On account of large business at Haverly's Messrs. Nixon and Zimmerman have had extra stairways and exits made from gallery to family circle, which will enable them to open the upper gallery, which has been closed for several years.—Helen of Troy is being gotten up at the Museum. It is said to be a more amusing play than Between Two Fires, which crowded the theatre last Summer. E. Mason, Jr., who has heard it read, says it is a big thing. Mason is working hard for the theatre.—Within an Inch of His Life will, it is said, be produced at the Bijou.—Jarreau was to have sung Arabella in Billie Taylor with the Barton company, but "wanted the earth," it is said, and as no one could see "millions in it," Rachel Sanger appeared instead. In this city the latter is much the greater favorite.

ALABAMA

EUFaula.

Shorter Opera House (P. H. Morris and J. Tannenbaum, managers): Claire Scott combination gave a fair performance to a large audience 17th. Salsbury's Troubadours Nov. 3.

Arena: Barrett and Company's Circus is billed for 30th.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Crogg, manager): Milton Nobles opens 23d, for six nights and matinee. Nick Roberts' Humpty Dumpty and Specialty company Nov. 7.

Globe Theatre (M. Goldsmith, manager): J. W. Jennings, in the drama of Russian Slave, is the principal attraction, preceded by a good olio. The mounting of the drama is especially good, and several of the scenes are very handsome. Belle Miller was taken suddenly sick on Monday night and the curtain had to be rung down on the second act. Miss Morell acted as substitute for the next night. May Smith has resumed her position as subreite of the company after an absence of six weeks.

Items: Manager Crogg, of the Opera House was formerly business manager for Nick Roberts, and is doing some fine work in advance for Roberts' engagement next month.—Arthur, son of Colonel Mapleson, who was shot in the lungs by an accidental discharge of his gun while hunting in the mountains, is able to walk out and will soon start East.—Prof. John Parker, leader of orchestra at the Opera House, has inaugurated Sunday afternoon concerts at Germania Hall.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Irish American, 18th and 19th to poor business. Harry Bell sustained the leading role and gave satisfaction. Volkes Family, 31st; Boston Theatre company, in World, Nov. 2.

Item: Frank Crofut claims to have been appointed head usher at the Opera House, and has asked several newspaper men to announce the fact. Manager Taylor would like to know who appointed him.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Rice's Surprise Party in Pop 16th to good business. The olio in the second part is the most interesting feature. Rhea's appearance in Adrienne Lecocqeur, was greeted by a large and brilliant audience. Boston Miniature Opera company 30th and 21st in Patience and Billie Taylor. They deserved much larger houses. The operas were better rendered than by most adult companies on the road. They return

to us Nov. 3. Booked: Modjeska 26th; Boston Theatre company (World) 28th; Haverly's Opera company 30th; Joseph Jefferson Nov. 1; Volkes Family 2d.

American Theatre (W. S. Ross, manager): Business has been good the past week, company consisting of Larry Tooley, the Four Shamrocks, the Ordeys, Carrie Laramie. Week of 23d opened with Tillie Russell, Redmond and Blake, Suydam Brothers, Farran and Ryan, Lillie Western and Moran and Doane.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Squatter Sovereignty, last week. Rice's Surprise Party this week. Daly's company in Mankind, 30th.

Ford's Opera House (John T. Ford, manager): The Madison Square Professor company to good business and well pleased houses last week. Packed Saturday. Everybody laughed and declared that they "had resolved" that it was the best thing they had seen for a long time. Charles Ford's company give Patience Monday night for Manager Ford's benefit. House closed for rest of week. Haverly's Mastodons, 30th.

Theatre Comique (T. E. Snelbaker, manager): This week, McIntyre and Heath's Specialty company.

GEORGIA.

ATLANTA.

New Masonic Theatre (Lanford Cohen, manager): A. Cauffman's company, in Called to Account, 18th, to a very good house. Everything went off well and all were pleased. Matinee and night performance 19th. Night very stormy.

Butler's Opera House (N. K. Butler, Jr., manager): Ada Gray, in East Lynne, 20th, to a rather slim house on account of a very stormy night. I was very sorry, for the company is very good, and the audience gave proof of their gratification by constant applause.

Item: A resident here gave Mr. Cauffman and a few members of his leading, a nice supper after the performance of 18th.

De Give's Opera House (L. De Give, manager): My Partner combination, under the management of Brown and Lennox, 18th, to fair business. Salsbury's Troubadours, in Green-Room Fun, 20th, to good sized audience. James O'Neill, 25th, 26th; Ada Gray, 27th, 28th.

Arena: Adam Forepaugh's Circus, Nov. 11. Items: Laura V. Moore, of Griffin, Ga., after three years study in Boston, made her debut in Atlanta as a vocalist, at De Give's, on 19th. The usual large and appreciative debutante audience was present.

Ralston Hall (Turpin and Ogden, managers): The opera, Dollie, by Messrs. Wood and Smith, of this city, will seize the boards with Macon amateurs 19th. The author informs me that Dollie will make its Metropolitan debut in January.

Arena: Sells Brothers' Circus is heavily billed for 28th.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): Alexander Cautman opened for two nights 16th to fair business. This company is the best that has been here for a long time. W. S. Harkins is now sole manager, vice W. H. Lennox resigned. J. A. Stevens' Comic Opera company followed the Cauffman company. Performance tolerable.

ILLINOIS.

ALTON.

This city has not been burdened of late with entertainments—in fact none, if we except that of Patience by home talent. It is to be wondered why this is the case, as this city is on the direct route from Chicago to St. Louis, and is, moreover, one of the best places in the State to visit, as several of the best organizations on the road will testify. The difficulty, we opine, is in the fact that there is really no hall in which to present plays in proper style. The present building, the City Hall, is too near the railroad depot, about fifty yards only, where trains are constantly passing, the noise from whistles and bells causing vexation to the professionals and tiresome waiting by the audiences. Even the escaping steam from the locomotives will prevent, for several minutes, anything being heard from the stage, thus disconcerting and embarrassing the veteran as well as the recruit.

The old Mercantile Hall on Belle street is to be altered into an opera house, with a commodious stage and increased seating capacity. New dressing rooms and enlarged (or rather larger) scenery is to be a feature. The entrance will be direct from the street, instead of up two flights of stairs, with three turns, as is now the case in the City Hall. Several good combinations have written for dates; but it is not deemed advisable to encourage any troupe to come here and perform on a stage not larger than a tenement house kitchen, with only four crude scenes, and no dressing rooms, but what are improvised between the wings. Early in December will change all this, as the new house will be completed then.

Hyde and Behman's Hazel Kirke and the U. S. Minstrels have written for dates. Williams & Co. have purchased the billboards from J. D. Burbridge.

DECATUR.

Smith's Opera House (F. W. Haines, manager): That accomplished little actress, Minnie Madder, supported by a strong company, played Fogg's Ferry, 17th, to a large and appreciative audience. Mr. Haines has the thanks of the public for securing such a good attraction.

Item: The concert by the Original New Orleans Jubilee Singers at the Tabernacle, 20th, was well attended and fully sustained the excellent reputation which the company enjoys.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Sargent's Gladiators, 17th, gave a good and novel entertainment to fair business; T. P. and W. Minstrels 19th; best business at this house this season. Gags and specialties all new.

FREEPORT.

Wilcox's Opera House: Horace Herbert Constellation, week 16th, to crowded houses, giving great satisfaction. J. W. Burton, the comedian, has a host of friends here, and is a great favorite. Coming: Fay Templeton 31st.

INDIANA.

FORT WAYNE.

Academy of Music (Jno. Scott, manager): Minnie Madder, supported by a strong company, appeared in Fogg's Ferry, 18th, to a fair house. Miss Madder's vivacity alone relieved the entertainment from utter mediocrity. H. J. Sargent's Sullivan Sluggers and Variety troupe gave one of the dizziest

shows here, to a very large house, 16th. To say that one dose of this kind will do, faintly expresses it. Booked: Mary Anderson as Juliet, Nov. 4.

GREENCASTLE.

Hanneman's Opera House (Brattin and Blake, managers): Charles Shay's Quinquplex combination played to an average house, 17th. The following are booked: Child of the State, Nov. 7; Little's World combination, 8th and 9th; Madison Square Esmeralda, 25th.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Barry and Fay gave Irish Aristocracy 16th and 17th. The delineation of Irish character by Barry and Fay was very good, but the Muldoon business is about played out and does not draw well now. John L. Sullivan's Heavy-Hitter company followed, and gave a fairly good performance to light business, beginning 30th. Strakosch's English Opera company will give a season of opera.

English's Opera House (Will E. English, proprietor): The Ensign Comedy company 16th, 17th and 18th, to losing business. The people confused their play of Rooms for Rent with the miserable Furnished Rooms and stayed away. Charlotte Thompson gave the New Jane Eyre 19th for the benefit of the Tennessee Rifles. The performance was an enjoyable one, and the receipts quite satisfactory. The Harris Comedy company gave Mrs. Partington for the last two nights of the week. If there are any worse plays on the stage, it is to be hoped they will not come this way. Louis F. Baum's Maid of Arran 26th, 27th and 28th.

Zoo Theatre (Gilmore and Whallen, proprietors): The usual variety bill to good business. This week: Richmond and Ferguson, Maloney and Gray, the Melrose Sisters, Lamartine Brothers, John Pendy, Jeffreys LeBreton, Crosley and Martin, Hines and Remington, Julia Walcott and Letta Glenroy.

LA PORTE.

Opera House (Huntsman, Lay & Co., proprietors): Herrmann came 16th to fair house only, on account of unfavorable weather. Audience well pleased. The Drunkard's Daughter came 19th to good house, but gave very poor satisfaction. Big Four Minstrel troupe, Nov. 6.

LA FAYETTE.

Opera House (F. E. D. McGinley, manager): Charlotte Thompson in Jane Eyre, 20th, to a full house benefit of Knights of Pythias. Leavitt and Pastor's Consolidated company, 21st. One of the biggest houses of the season.

Item: C. McKnight closed his engagement with Naad Queen, 18th, after giving seven performances.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Barlow and Wilson's Minstrels, 16th, to crowded house. Buffalo Bill, with his Indians, put in an appearance 18th, and, as usual, the house was packed and standing room was at a premium. Booked: S. Draper's U. T. C. company, 27th and 28th. Tony Denier's H. D. party Nov. 7; J. H. Kenfray's Pathfinder's combination, 11th.

Item: When the baggage of the Buffalo Bill combination was being transferred to the depot, some unknown party stole the case containing both of Mr. Cody's fine rifles.

SOUTH BEND.

Good's Opera House (Godfrey E. Knight, manager): Pearl Eyttinge to poor business, 16th. Callender's Minstrels, 17th to fair business. Drunkard's Daughter combination, 20th, to fair business. Thatcher, Primrose and West to a good house, 23d.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Leavitt and Pastor's Specialty company came 17th to an overflowing house. The audience comprised some of the best people of the city, including a number of ladies, which is something unusual for an entertainment of this class, in Burlington. The company was well received. Maggie Cline in her character songs and imitations of Harrigan and Hart, was vociferously applauded, and seemed to carry off the lion's share of the honors.

Dohany's Opera House (John Dohany, proprietor): Whiteley's Hidden Hand company came 12th to splendid business. The company is a good one, and the audience were delighted. The house was packed the 16th with the elite of the city to receive Hazel Kirke. This is a splendid company, there not being a stick among them. Miss Ellsler has won a warm place in the hearts of our theatre-goers, and can always be assured of a crowded house. Hess Opera company 30th; Square Man 31st; Frederick Warde Nov. 1.

DUBUQUE.

Opera House (Duncan and Waller, managers): Hess Opera company 21st in Mariana for matinee, and Martha for evening, to good houses. Frederick Warde followed 23d and 24th in Damon and Pythias and Virginius. A grand banquet was tendered him 23d after performance, by Apollo Lodge No. 41 K. of P. John Dillon comes 26th in the States Attorney. Robson and Crane in the Two Dromios Nov. 2.

DES MOINES.

Academy of Music (Wm. Foster, manager): Fay Templeton Opera company presented Patience 13th to a \$650 house, being a return engagement, and against the Union Square company at the Opera House. Fay is a favorite here and is always sure of a full house. Booked: Corinne Opera company 25th and 26th.

Moore's Opera House (W. W. Moore, manager): A. M. Palmer's Union Square company in False Friend 13th to fair audience. The company is the best that has ever opened here, and should they come again a large audience will greet them. Booked: Borden and Healey Comedy company Nov. 2 and 3.

IOWA CITY.

Opera House (J. W. Coldren, manager): Fay Templeton in Mascotte to a packed house, 19th.

Items: All the seats in parquette and dress circle were sold for Fay Templeton by noon of 19th.—J. H. Borden had some valuable papers abstracted from his valise between Davenport and this city. It was checked in good order at Davenport.

OSKALOOSA.

Masonic Opera House (G. N. Beecher, manager): Fay Templeton gave Patience at matinee 14th to fair business, presenting Mascotte in the evening to a \$416.50 house. Frederick Warde 28th.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Whiteley Hidden Hand company did a big business here 9th. Ben Maginly in A Square Man Nov. 1; Frederick Warde 2d; Corinne Merriemakers 7th and 8th.

KANSAS.

LAWRENCE.

Bowersock Opera House (J. D. Bowersock, proprietor): Cartland-Murray combination, 18th, 19th, 20th, 21st, to poor but increasing business. Miss Cartland is a superior artist, and is deserving of liberal patronage.

Items: G. W. Kirk and Miss Weaver have joined the Cartland Murray company.

MAINE.

BANGOR.

Norombega Hall (F. S. Tricky, manager): Palmer and Ulmer's Danites combination, 14th and 16th; business rather light, owing to other attractions. They return later in the season.

Opera House (Frank A. Owen, manager): Annie Pixley played Zara, to a crowded house, 19th. Standing room only and not much of that. The largest advance sale since the house opened.

CORRY.

Harmon Opera House (C. H. Bagley, manager): Kate Claxton, to fair audience, 18th; Jumbo Davis, Nov. 1. Jumbo will be the last to play in this house, it having been sold to a New York firm Wright's Opera House will be used until Spring, when a stock company will build an edifice at a cost of \$50,000.

EASTON.

Opera House (W. M. Shultz, manager): The Miniature Opera company sang Patience to a first rate house 16th. Jumbo Davis, blazing with diamonds, came 20th, and has received with great enthusiasm by the gods of the gallery. The Harrisons are to play Viva 23d, and Ada Dyas no doubt will receive the reception she deserves 26th.

LEWISTON.

Music Hall (Charles Hobbury, lessee and manager): Baird's minstrels came 14th to a fair house. Annie Pixley, in Zara, 18th, gave great satisfaction to a large house. Oliver Dowd Byron played Across the Continent 20th; well received by a big gallery; Palmer and Ulmer's Danites had a good house 21st.

PORTLAND.

Theatre (Frank Curtis, manager): Annie Pixley in her new play, Zara, drew a large audience 20th, and made a grand success. She has a fine company and the characters are well assumed. M'iss was given at matinee and evening 21st. Stockbridge's course was launched 18th, and over 3,000 people were delighted with the concert by the Boston Symphony Orchestra, with Georg Henschel as conductor and soloist. Minnie Hank and her concert troupe in the course Nov. 1.

Accommodations: Traveling combinations who have been dissatisfied with the quarters usually assigned them by the former proprietors of the Falmouth, will find a change and a hearty welcome at the hands of C. E. A. Gilson, the new landlord, and formerly of the Westminster, New York, whose popularity with the profession and his support of The Mirror ought to gain him success in his new venture.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Boston Theatre company gave The World 21st, and turned people away. Receipts \$900.

Opera House (Charles H. Baxter, manager): Business fair the past week. New faces—Sellen and Burns, Hunn and Hawkins, Graham and Kane, Maggie Bursel, Bessie Belmonte and Howard Sisters. Retained: Annie Howard and Andy Leavitt, Jr.

Items: Frank T. Jones, who has been with a minstrel troupe in the West, arrived home 20th.—Wally Ward, who managed the Opera House last season, is taking tickets at the Indian Village, Boston.—Treasurer Kilby informs me that The World business is far in excess of last year. They had a \$700 house in New Bedford 20th, and turned people away.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The Madison Square company, under Frank L. Bixby, gave Hazel Kirke 20th to tremendous house, and, as usual, gave great satisfaction.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): 17th, C. H. Smith's Furnished Rooms company, with Topsy Venn as principal attraction, played to a light house. Generally set down as a light performance.

HAVERHILL.

City Hall (Albert Gage, agent): Annie Pixley in her new play, Zara, 18th, to big business, despite a rainy night. General verdict—better than M'iss. Gilmore's Band 17th to a large and fashionable audience, it being the first of the Star concerts. Hazel Kirke Nov. 2.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Coming: Topsy Venn in Furnished Rooms, 25th; Hazel Kirke, 26th, when souvenirs will be given to the ladies.

Music Hall (Simons and Emery, lessees): Joseph Proctor, with a very poor company, presented Nick of the Woods to a packed house 18th; Carrie Swain, 25th and 26th.

LYNN.

Music Hall (J. F. Rock, lessee and manager): Third concert in Star course by Whitney-Fessenden Concert company 18th to usual large business. Concert in aid of city hospital, by resident talent, 20th, brilliant affair, the features of the evening being the singing of Madame Piccoli and violin solos of Lillie Chandler. Hazel Kirke 21st, by Madison Square company. Good business, as usual.

Items: J. K. Burke, representing Mitchell's Pleasure Party, has acted in a very unbusinesslike and ungentlemanly manner toward our local manager, booking his party for 14th, and without cancelling or sending one word of explanation, failing to put in an appearance. Mr. Rock is justly indignant, as Saturday night dates are much sought after.

SPRINGFIELD.

Gilmore's Opera House: W. C. Le Noir, manager: Rice's Surprise Party played Pop. 17th, to good business. Mlle. Rhea appeared 20th, in Ingomar, before a large and select audience. The prolonged applause which greeted her first entrance upon the stage indicated the great popularity which she enjoys here. She was recalled after each act, and at the close of the third act she was honored with a double recall. Adrienne Lecocqeur was given 21st to an audience that was all that could be desired in intelligence and numbers. Mlle. Rhea was recalled several times, and once she received the rare tribute of a recall in the middle of an act. Modjeska, 27th; Boston Miniature Opera company, 28th; Annie Pixley, 30th; Baird's Minstrels, 31st.

TAUNTON.

Music Hall (A. B. White, proprietor): Boston Theatre company in The World 18th

to a large house. O. D. Byron, 31st; Bartley Campbell's Galley Slave combination, Nov. 2; Braham and Scanlon's Ideal Opera company, 7th; Neill Burgess in Josiah Allen's wife, 9th.

WALTHAM.

Music Hall (R. B. Foster, manager): C. H. Prouty's benefit 17th attracted a large audience. A club swinging contest between Prouty and Priest for gold medal, resulted in favor of Prouty—and why not, when it was his benefit!

Item: Rumford Institute lecture course sale of seats was held Wednesday, 18th, when nearly \$1,900 was taken in.

MICHIGAN.

BIG RAPIDS.

Opera House (T. W. Adams, manager): Ranch 10 18th to a crowded house. Palmer and Suelbaker's varieties 20th to a fair house. Bell's Brilliants 26th.

DETROIT.

Mme. Janaschek appeared at the Detroit 19th, 20th and 21st, presenting Marie Antoinette, Mary Stuart and Mother and Son to crowded houses. The audiences were completely carried away. Never before has the actress been so well received here. Minnie Madder for the week of 23d in Fogg's Ferry, Wild Wave and Rexina. This being Miss Madder's old home, a flattering reception will undoubtedly be accorded her. She is being advertised as "At Home, Detroit Opera House, Oct. 33." As you know, her father was for some years manager of this house. Thatcher, Primrose and West's Minstrels will follow 30th.

Baker and Farron played to excellent business at Whitney's 19th, 20th and 21st. Gorman's Opera company, with Tagliapietra for four nights commencing 26th.

Williams' Manchester and Jeannings combination at the Park to the usual good business. This house is always crowded. Mollie Wilson, of this company, created a furore by her singing. Leavitt's All Star company week of 23d, followed by Leavitt and Pastor's company.

C. J. Whitney has obtained control of Hibbard's Opera House and Union Hall at Jackson for a number of years. Scott Marble, author of Rexina, will be in town on the presentation of his play. Comp's advertising car, which reached Evart, Mich., was sold under an attachment last week to John McDonald for \$500.

W. M. Wilkinson, the gentlemanly correspondent of The Mirror at Toledo, O., was in town 20th, representing Thursday. Bell's Brilliants played a successful engagement at Music Hall 18th, 19th and 16th. It is said here that Pearl Eyttinge's company disbanded in South Bend, Ind., last week.

EAST LANSING.

Academy of Music (S. G. Clay, manager): Palmer and Snelbaker's celebrities 17th; worst entertainment of the season to \$240. Minnie Madder 21st.

Bordwell's Opera House (Warren Bordwell, manager): Crowded houses nearly every night.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): This house has been closed most of the week, thus giving our citizens a much needed rest the town having been played almost to death of late. Minnie Madder in Fogg's Ferry 19th to good business. The little lady bounded at once into popular favor, and left an impression that will pack the house on her reappearance here. The supporting company is a good one, and made the most of a very poor play. It is to be hoped that Miss Madder will secure a piece more worthy of her talents before she reappears here.

Redmond's Grand (E. P. Thayer, manager): Ranch 10 was presented here by Harry Meredith and a good company to only fair business. Booked: Thatcher, Primrose and West's Minstrels 26th.

Items: Smith's Opera House has run to good business during past week.—I had the pleasure of meeting W. W. Randall, your former correspondent, in San Francisco, on Thursday last.—Mr. Randall is at present in advance of the Madison Square Hazel Kirke company No. 1. The advance sale for Hazel Kirke is enormous, nearly every seat being sold.—A letter from J. J. Levy, advance agent for Barrett reports business immense. It is reported that Joe will next season star the Philadelphia lady whose portrait adorns our silver dollar.

MUSKOGEE.

Opera House (F. L. Reynolds, manager): Ranch 10 to a crowded house 19th.

FORT HURON.

City Opera House (Clay and Buckley managers): A large audience greeted Cheek 19th. Mr. Reed once managed an amateur company in this city. The Double Uncle Tom Cabin company of Anthony and Ellis, opened to a fine house 20th. Ranch 10 28th; Janaschek 30th.

MISSOURI.

HANNIBAL.

Mozart Hall: Only A Farmer's Daughter 16th to packed house; can guarantee them a good house if they return.

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NEW YORK MIRROR

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The New York Mirror has the Largest Dramatic Circulation in America.

Mrs. LANGTRY is a pretty woman. Some of her "points" are beautiful, notably the eyes, profile and bust; some of them are ugly, particularly the mouth, forehead and hands. The MIRROR, while acknowledging the existence of a great desire to see this lady on the stage, will not follow the example of most of the papers and pronounce her an artiste until she has made her American debut. We believe she will pleasantly disappoint everybody because her English dramatic achievements are popularly underestimated. At all events, as a business speculation, she bids far to out-ride Oscar Wilde. We sincerely hope her capabilities will entitle her to notice as well as her fame for personal comeliness. It is amusing to read the columns of gush, in the shape of interviews, the ingenious but fat witted reporters on the dailies are manufacturing. One of these enterprising persons, who went down the bay to meet Mrs. Langtry, boarded the ship and fired the stereotyped question at the lady, "What are your impressions of America?" Recovering her composure she replied: "I think your stone fortifications are very beautiful." Such a question would have stumped a less clever woman who had not yet set foot on American soil.

Why Not Arbitrate?

A pestilence of litigation has descended upon the profession, and the lawyers who make a specialty of theatrical cases are reaping a generous harvest. During the past fortnight actors and managers have thronged the courts, and a spectacle of wholesale legal contentiousness is the result.

The mention of the names of some of these contestants and the grievances for which they seek redress will set the reader to wondering if the recently visible comet was fraught with serious consequences to the theatrical world. A Boston manager, Eugene Tompkins, appropriately heads the list. He sues Uncle Sam Colville for a joint proprietary right he claims in Taken from Life. The Kiralfys enjoin Bartley Campbell from producing Siberia in California; but after a little the injunction is dissolved and a motion to make it perpetual denied. Young Duff is called to account by a member of his late Passing Regiment company, who brings suit for back salary, alleged to be still unpaid. At the instance of a discharged coachman, Bessie Darling is made to appear and disprove the charge that she has had him falsely imprisoned for suspected robbery. The syndicate of wine merchants, caterers and musical managers which controls the changeable fortunes of the Alcazar, having defaulted in the payment of license-moneys, is made the defendant in an action, inspired by the Society for the Reformation of Juvenile Delinquents, and penalties aggregating a formidable sum may have to be paid. "Dolly" Dolario, a singer who delights in lawsuits, and who was engaged to play the King in The Queen's Lace Handkerchief at Wallack's last Summer, claims damages, alleged to have been sustained because the managers failed to perform their part of the agreement with her. Manager William C. Mitchell, as a salve for the injuries received by the Lingard company while traveling on the Indianapolis, Bloomington and Western Railroad last week, institutes proceedings against that corporation with a view to compelling them to pay liberally for the accident. The road, it is asserted, is in a dangerous condition, being out of repair and insecure. Marie Prescott, owing to a mistaken line of defence, mulcts her antagonists in a libel suit for a large sum. Leo Goldmark, claiming that the opera, The Queen's Lace Handkerchief, reverts to him on account of the failure of Randolph T. Parsy and the other purchasers to meet a note given in part payment for it, gets an injunction restraining the latter from touching the prospective royalties. Sara von Leer, dismissed from the Rhea company, begins proceedings against Manager Chase for breach of contract. Many more examples of theatrical litigation are at hand, but they are too numerous and our space is too valuable to particularize them. Those we have quoted are sufficient to show the extent of the general legal turmoil.

Professionals are peculiarly liable to disagreements among themselves. Their troubles usually come from bad faith or misunderstanding on the part of men to whom they have confided their interests. The civil laws that apply to them are generally abortive. They have no representation in the bodies that enact measures for the protection of citizens, and it can scarcely be expected that the political legislators will conserve the rights of theatrical people when the majority of them are blissfully ignorant as to what those rights may be. Judicial technicalities are by no means synonymous with justice where the profession are concerned, and the sort of cases they generally carry into court might be settled, without a tithe of the expense, annoyance and disappointment, before a more comprehensive and appropriate tribunal. We allude to the practice of arbitration which THE MIRROR has strenuously advocated for some time.

Theatrical custom and the unwritten theatrical law—of which judges, lawyers and juries are alike oblivious—administered by men thoroughly versed in both, is what we need. When troubles arise between actors, managers, or dramatists, as the case may be, they should be referred to persons of their craft for judgment. Let the complainant select an arbiter, the defendant another, and both unite on an unquestionably impartial third. This triumvirate, after hearing the arguments of each side, could return an opinion on the testimony given, by which the contestants would bind themselves to abide. A similar system has for a long time been in operation among sound business men, who realize that they are better qualified to adjudicate their own discussions than anybody else, and who avoid the vexations of the law as they would a plague. The stock, cotton, oil and produce brokers have each committees, which sit regularly to arbitrate all questions that come up between members of their respective Exchanges. The system has been found to answer every emergency. The brokers know better than to spend money, time and energy in vain and tedious litigation.

Professional stand in more necessity of a system of arbitration than any other class. If they consulted their interests as they should, the court calendars would not be crowded with such a formidable array of cases as that particularized at the beginning of this article. We entreat those most interested in it to accord our suggestion the urgent and earnest attention it requires.

Personal.



RHEA.—Above is a portrait of Mile. Rhea, who is drawing large houses wherever she plays.

CARRINGTON.—Abbie Carrington has joined the Hess Acme Opera company.

TALMAGE.—Tiddyt is about to invade interior New York on lecturing bent.

ELLISLER.—Harry Ellsler has relieved the anxiety of his friends by selling his big greyhound, Briggs.

WARREN.—The sale of seats for the Warren Testimonial, at the Boston Museum, thus far has reached over \$6,000.

MC CAUL.—Manager McCauley says that the next time he plays a company in Brooklyn he wants a surety in advance.

DAM.—Last night Andrew Dam gave a banquet to his friends in the new Hotel Dam. Many actors were present.

STEVENSON.—The athletic Mr. Stevenson, husband of the famous Orphan, purchased a bicycle in Rochester the other day.

LYSTER.—Mrs. Florence sings a charming warbling song in The Ticket of Leave Man which was composed by Fred Lyster.

BERLIN.—This will hereafter be the orthographical construction of Annie Mack's name so far as the stage is concerned.

BURNETT.—Mrs. Frances Hodgson Burnett is visiting friends in the very exclusive and altogether aristocratic City of Hartford.

ANDERSON.—Six hundred seats were sold in thirty minutes for Mary Anderson's appearance in Parthenia, at Rockford, Ills.

SANDERSON.—Harry Sanderson is busy at the walking match this week. He has general management of the business department.

HAVERLY.—Manager Haverly took in the Pimlico races at Baltimore last week. Rumor has it that luck came his way to the tune of \$3,000.

PRESCOTT.—Marie Prescott will play Rose Michel on the off nights of the Salvini season. Her appearance will be accompanied with great applause this evening.

FROHMAN.—Gus Frohman is procuring points from every friend of his who has ever been to Europe, for use during his stay abroad. He sails on the Arizona next Tuesday.

ARONSON.—Despite the frigidity of the atmosphere on the opening night the Casino made a hit. When it is finished it will be as beautiful a theatre as any in the country.

GOTTOLD.—Milt Gotthold remained over Sunday in Rochester. All the other advance men fled before dawn. The Monday following was a remarkably blue day in that city.

PALMER.—Manager Palmer is at his office daily transacting business. He is highly pleased with the enormous profits his company has been sending him from distant cities.

LILY.—Talking with a friend yesterday, Mrs. Langtry said she liked everything in New York except the reporters. "They must form a large proportion of the population," she opined.

TRAMPS.—The walking match is awakening very little interest, we are glad to say, and the theatres suffer very little in consequence. The show given at Madison Square Garden is not edifying.

INCE.—On our front page we print an excellent picture of John E. Ince, the clever comedian now starring as Professor Gimerack in the piece he has been so long identified with—Fun in a Boarding School.

LIGHTS.—The phenomenal business of The Lights of London continues. Monday night in Philadelphia the house was over \$1,100 and Tuesday it reached the enormous figure of \$1,500.

FRENCH.—Henry French made a very important purchase by cable yesterday (Wednesday). He bought the American right to Octave Feuillet's last play, called A Parisian Romance.

ROSENFELD.—The volatile Sydney Rosenfeld makes a point of never writing plays without receiving an express order for them. The consequence is he is not encumbered with stock on hand.

PITT.—Duff's leading man, H. M. Pitt, is not acting. He expects to go to the Man-kind party, however, as soon as the latter find it pleasant to substitute The Passing Regiment for its programme.

HOWSON.—John Howson has been bothered by a swelling on his face. He says it's neuralgia; but the true cause is the pattering, sung at special express train speed by John Wellington Wells in Act One of The Sorcerer.

PAUL.—Howard Paul's valuable London letters, which were interrupted by a month's tour in France and Germany, are resumed in THE MIRROR this week. His criticism of the last Lyceum production will be read with interest.

TEARLE.—The latest advices state that Tearle will not be able to reach here until January, when he will probably appear in Tennyson's new play at Wallack's. His salary is much larger than that called for by his first contract with Wallack.

MACK.—Because suitable dates could not be secured, Annie Mack has decided not to go on the road this season with her piece called Two Christmas Eves. Next year, however, she will go out with this and another drama, the name of which is not yet made known.

MACKAY.—The carelessness of stage carpenters is proverbial, and often is the direct cause of painful accidents to actors. The other night F. F. Mackay struck his hand with great force against a nail from which the point of a badly driven nail projected, and received an ugly wound.

REILLY.—Kate Reilly, the famous London dressmaker, has made twenty new and gorgeous costumes for Mrs. Langtry. One of the pieces of baggage the latter brought through the Customs officials' line on Sunday was an immense box containing sixty bonnets!

TILLOTSON.—Wishing to make his company as strong as possible, J. K. Tillotson is now negotiating with several prominent actors. Charles Bowser is considering an offer from Mr. Tillotson. The Planter's Wife, with Maude Granger, has made a hit by the way.

COCKERILL.—Colonel Cockerill's release on bail caused general satisfaction among his warm personal friends in this city. S. M. Hickey sent him a friendly telegraphic message Saturday. "I honor you for protecting yourself," it read; "and I congratulate you on your release."

VON LEER.—On account of what she alleges was an unwarrantable discharge from "Rhea's" company, Sara von Leer has entered suit through her attorney, James Heverin, of Philadelphia, against Mr. Chase for breach of contract, claiming damages and salary for the remainder of the season.

WEBB.—Harriet Webb, the elocutionist, is suffering from a knee sprain, received from a fall on ship board during a recent voyage, and she will therefore be unable to make the professional tour she had arranged through the country. If she recovers sufficiently she will start out later, however.

TEARLE.—A number of Osmond Tearle's friends, including Lester Wallack, have sent him a letter begging that his determination to return to New York be reconsidered. They explain, as their reason, that since he left last Summer their wine bills have been small and they are able to get to bed occasionally before daylight.

STELLA.—That very talented opera bouffe actress, Rose Stella, having recovered from a severe illness which lasted a whole year, is ready for an engagement, which should not be long in forthcoming. Miss Stella, besides singing in this country successfully, bears an enviable fame in Russia, Germany, Holland and England, where she appeared before visiting America.

FLORENCE.—As we hinted would be the case, W. J. Florence was made Shepherd of the Lambs. He promises not to remain away from town any length of time at once; but how he is going to attend to his flock, including last Spring's increase of lambskins, and fill his engagements through the country at the same time, is more than the average human animal can comprehend.

PELIHAM.—As we believed he would, Walter Pelham scored a hit with his clever entertainment in Boston. The press thought his imitations somewhat too English; but the feature of the programme—Artemus Ward's lecture and diorama—was received uproariously. Mr. Pelham does not trade upon the reputation of the eccentric American humorist—he perpetuates it.

GAIETY.—There is a capital company connected with the London Gaiety Theatre. The Frohmans, while in England, tried to get dates for it here this season, but were unable to do so. The organization, in its entirety, will come out here next season, and John Hollingshead, the manager, will be over within a few weeks to complete arrangements for the tour.

LEONARD.—Lillian Russell's ma frequents the auditorium of the Bijou and frowns hideously upon anybody who may happen to breathe audibly while her charming daughter is singing. Mrs. Leonard's maternal pride and her solicitude that everybody shall know Lillian is the greatest prima donna on earth, and that she, and she only, is her ma, no doubt is very beautiful to contemplate; but some people who go to the Bijou for enjoyment, and in whose bosoms no echoing swell is noticeable, don't see it.

FAITHFUL.—On Wednesday evening one of the boxes at the Madison Square Theatre was occupied by Emily Faithful and a party of English friends.

LILY.—The notes of invitation to the auction sale of seats for Langtry's first appearance were quite aesthetic, having a lily in the left-hand corner.

NORTON.—John Norton, who has staid here a week longer than his original engagement to oblige Brooks and Dickson, goes to St. Louis on Sunday. Robert Mantell, the Englishman who created a favorable impression by his admirable acting as Sir Clement Huntingford in The World, will take Mr. Norton's place in the cast of The Roman Rye, appearing next Monday night as Jack Hearn, the Gypsy hero.

BALDWIN'S.—Baldwin's Theatre, San Francisco, one of the most beautiful places of amusement in the country, has been placed in the hands of Gustave Frohman, who so successfully managed it during the past Summer. He will open it with a Madison Square Theatre company, producing all the successes of that place of amusement.

GUNTER.—The fruits of Archie Gunter's labors are generous. Last week he received \$900 in royalties for two of his plays. Part of the sum came from Robson and Crane and the rest from C. B. Bishop. The first named actors played D. A. M. in Chicago to \$8,000 and Bishop performed Strictly Business in New Orleans to \$6,016. These large receipts explain Gunter's large royalties.

SULLIVAN.—Barry Sullivan, whose unsuccessful season under Jarrett and Palmer's management in 1876 is well remembered, is about to enter Parliament. He will be the first actor who has ever held a seat in the British House of Commons; but if his career as a statesman is as "flat, stale and unprofitable" as his attempt to teach New Yorkers what acting is, the record will be a brief one.

PROF.—Jefferson's professional matinee today (Thursday) will be a notable event. Nearly every actor and actress in town has responded to the invitation and secured seats. No tickets will be sold to outsiders, as is generally the rule, and the performance will be enjoyed all the more for that reason by players who sometimes object to letting themselves out as spectators to attract curiosity-seekers.

MARSDEN.—Fred Marsden came to town for the Winter on Tuesday from Schroon Lake. He paid THE MIRROR a visit the same day. His vacation really began in September, for his orders for new plays kept him busy all Summer. Trout, bass, partridge and deer have alike fallen victim to the dramatist's skill. He got in the habit of angling some years ago when he found managers harder to catch than now, and he has kept it up ever since.

SWAIN.—Carrie Swain has met with success wherever she has appeared in the New England States in her play of Cad, the Tom-boy. She is about to make a tour of the West and South under the direction of R. E. Stevens. She opens at the Olympic Theatre, St. Louis, Nov. 12; Academy of Music, New Orleans, Nov. 26. Dates have already been secured in Cincinnati, Washington, Baltimore and Philadelphia.

DON.—The physician of Laura Don, Dr. Loomis, is alarmed about her condition. She is threatened with consumption, the first symptom, a hacking cough, having appeared. Miss Don said Tuesday that although she has just taken a house here for the Winter she will go to Italy at once for rest and recuperation. Nice will probably be selected by her as a residence until Summer. All engagements meanwhile for A Daughter of the Nile are off.

LEE.—On Monday Harry Lee returned to town. After closing with Miss Don he passed a week in Milwaukee, visiting Frank Watson and Effie Ellsler. While in Montreal recently at the races Mr. Lee was thrown from a dog-cart and sustained injuries, the most severe of which was the rupturing of the drum of his left ear. The hearing is affected slightly; but he hopes an operation will set matters all right again. His escape from death was narrow.

HOWSON.—The illustrations of The Sorcerer, as presented at the Bijou, which appear elsewhere, are from the pencil of John Howson. The portraits are faithful to the originals, as well as bold and striking in their delineation. They show the versatility of this delightful comedian, whose tastes naturally incline to artistic pursuits. Many etchings and paintings executed by Mr. Howson ornament his handsome residence up-town. An inspection demonstrates that they are equal in point of merit to many of the works that are exhibited at the Academy of Design.

EYRE.—Gerald Eyre, who is playing the leading part with Colville's Taken from Life company on the road, writes: "I am delighted with the country, and glad of the opportunity of seeing so much of it for the first time. The theatres, also, are excellent—far beyond what I expected to find and what one could look for in the provinces of England. There is not, I think, a prettier theatre in London itself, or one more commodious, than that we have just left—the Euclid Avenue Opera House in Cleveland. Delighted at the steady increase in popularity of THE MIRROR. Having sent a couple of copies casually to friends in England, they insist on having it regularly, so that now I have to invest in at least three weekly. Kindest regards."

The Usher.



*In Ushering
Mend him who can! The ladies call him sweet,
—LOVE'S LABOR'S LOST.*

Simultaneously with M. B. Curtis' arrival in town, on Monday, a little anecdote was told me by a friend that illustrates Sam's keen memory and integrity. A number of years ago—eight or ten at least—Curtis was "boot-jack" to a pantomime company playing in Chicago and engineered by Maflin, now stage manager of the Bijou. Jacques Krueger was also a member of the troupe. He lost a wig one night; Curtis was held responsible for its safe keeping. Nothing more was said about it, and years slipped blithely by just as they do in fictions. Fortune favored Curtis. He struck his little Hebrew bonanza. The other day Krueger was surprised at receiving a five dollar bill, with a note requesting an acknowledgment for the amount, being a reimbursement for the loss of Jacques' wig.

The narrator did not say the wig was worth less than five dollars, so the question of interest on the original value of the article, or the inability of M. B. to liquidate the indebtedness during the past eight or ten years, must not be touched upon. I hope no iconoclast will arise to upset the facts above related, which as they stand gain Curtis the enviable distinction of being the champion G. Washington of the stage.

Ulsters, hot-bricks and cough mixtures were in great demand at the Casino on the opening night. Many souvenirs of a diphtheritic and pneumonic order were taken home by visitors on that evening. I believe the opening was absolutely necessitated by the stockholders, who refused to blow any more money into the structure unless it was opened for business and bringing in some return. This accounts for the premature inauguration of the building in an uncompleted state. Stockholders as a rule are gifted more liberally with pockets than brains.

Miss Laura Don is back in town. She might better have accepted the handsome offer of Mr. Mallory, which would have ensured the lasting success of A Daughter of the Nile. Star, author and manager are roles difficult to assume even singly. I am not surprised that Miss Don found—as Sally Bernhardt is finding to-day in Paris—one or more of those parts unsuited to her talents, clever woman though she be. I won't say "I told you so," for that suggests not only unkindness, but conceit—two qualities of which, as my readers are aware, I am as free as a babe unborn.

The guests who went down the bay with Manager Abbey to welcome the Langtry talked more about the good eatables and drinkables of the trip than of the famous English beauty, when they came back. What is to be inferred from this?

Frank Kilday and Munkittrick, of Puck, although they played small parts in the Prescott case, were made the lions of the week in professional and journalistic circles. Ford and Bunner, on the contrary, were severely criticised.

The Lambs' opening dinner was eaten Sunday night. Seldom has such an array of celebrities been seen in this city as gathered around the mahogany. Billy Florence, John T. Raymond, Salvini, Joe Jefferson, Remenyi, Del Puente, H. M. Pitt, Oscar Wilde, young Buckstone, Flockton, Ed Holland, Harry Edwards and one hundred and fifty members of the club were present. Wallack was missed, and so was John Howson, who remained like a good boy at home nursing a swollen face. The dinner was excellent, and the speeches ditto. Billy Florence presided in his new capacity as Shepherd with dignity and grace, and ex Mayor Bodloe, the new Boy (meaning Vice President in American) ably supported him. Apologizing meekly for his diffidence in occupying a station filled before him by many clever men, Billy craved the indulgence of his flock, whose attention he entreated to the device of a Colorado variety manager, who had a large sign painted over his piano bearing the legend: "Please don't shoot at the pianist. He is doing the best he knows how." Billy wanted a similar leniency extended to himself; but the Lambs agreed

that such a demand was uncalled for and unnecessary.

Oscar spoke at great length, and when he sat down, his face wreathed in perspiration and hair, there was not a soul present, with the possible exception of Salvini and Morra, who knew what the aesthetic one had been talking about. Raymond covered himself with glory by a capriciously recited comic sketch. Larry Jerome wagged his tongue nimbly and set the table in a roar. Salvini gave "Saul's Dream" with electric effect. When he had done Harry Edwards sprang to his feet and exclaimed, without the slightest affectation, "Thank God, I'm an actor!" so stirred was he by the great Italian's magnificent declamation. During the night many members who were absent from the dinner dropped in. Altogether the affair was one which should make every ram, lamb and lambkin glad of being numbered in the fold.

The Lambs is certainly the cosiest and most sociable club in New York, and to actors—especially those from across the water—it offers special attractions. But the snobbishness attendant upon the birth of the organization has stuck by it more or less ever since, to the discomfort and dissatisfaction of a number of members. There are many of these who would welcome a reorganization upon a broader gauge than that adopted at the beginning. Unless I am very much mistaken, and unless unforeseen influences are brought to bear, it is likely the Lambs will suffer disintegration before many months elapse.

Breeze, of Detroit, says that Gilbert and Sullivan have deserted their p's and named the new opera Rip Van Winkle! Breeze should mind his cues and let G. and S. take care of their p's. The music of Rip is by Planquette, and its libretto by Meilhac, per Farnie, per Boucicault. The name of Gilbert and Sullivan's work is Perola.

Labby, otherwise Labouchere, in London Truth, says: "American ladies must have a poor opinion of English taste, if they imagine that the jewel case and the milliner's trunk are the necessary passports to popularity in this country and to success upon the stage." Then he adds: "I fear this overdressing is a constitutional defect in America; it is glaringly vulgar when imported to England." Labby, I presume, like most Englishmen, is jealous of the taste displayed by American actresses, who not only outshine the women of the English stage in the matter of toilettes, but far surpass them in point of personal beauty. Fine feathers go a great way towards making fine birds nowadays, as will probably be practically illustrated at the Park next Monday; and Labby knows this, for he has frequently expatiated in his journal on the magnificence of Mrs. Langtry's costumes. I shall closely observe the apparel of Mrs. Labby (Henrietta Hodson), who will be in front on that occasion, as reflecting the ideas of feminine adornment entertained by her brilliant but crotchety and uncharitable spouse.

Osmond Tearle will close his provincial tour December 23 and sail immediately thereafter for this country. Business after Boxing Day in England, when the holiday pantomimes begin, always takes a tumble until after Easter. In leaving when he does, Tearle sacrifices no glittering prospects. His cousin Ted will probably fill his dates after his departure, carrying along the company now supporting the young actor. His new contract with Mr. Wallack calls for a large salary and covers two years from January first.

Early last month a MIRROR reporter interviewed Mr. Henry French with a view to obtaining his opinion on melodrama—which had promised to become the rage this season. Mr. George R. Sims read the article, got his back up, and wrote a saucy letter to Mr. French, who acts as American agent for The Lights of London, one of Mr. Sims' plays. Mr. Sims, I believe, hinted that Mr. French spoke in a manner calculated to damage his plays, and accused him of the sin of finding fault with The Lights of London. Now, it happens that the reporter did not falsely report Mr. French, nor did Mr. French say anything reflecting upon The Lights of London as a dramatic composition or a business speculation. What he did say was simply that the craze for melodramatic exhibitions had died a natural death (which was literally true) "with the possible exception of The Lights of London and The Black Flag." Of course there was an inference discoverable here which laid bare Mr. French's naked views on the subject of Romany Rye; but Mr. French was not acting as the agent for that play, and he cautiously refrained from saying anything about it. Mr. Sims owes an apology to Mr. French for stupidly misconstruing the latter's plain, unvarnished statements. What was said in the interview I will endorse as correct in every particular, and so will everyone else who has watched the course melodrama has taken since it appeared. Sims is a skilful dramatist, but he is a very unreliable reader of newspaper articles.

TELEGRAPHIC NEWS.



FLASHED TO US FROM EVERYWHERE.

Two Theatres Leased in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Oct. 25.—The opening of the Author's Carnival has had a damaging effect on Mayo's houses at Haverly's. Emerson's Minstrels hold their own. Leo Brothers and Conchiti are the new faces.

Al Hayman has leased the Bush for M. B. B. Leavitt. It will open with Leavitt's All Star company Christmas week. Will cater for family patronage.

Andrews and Stockwell have leased the Grand Opera House for three years. Will open next Monday night with their pantomime company at popular prices.

A Variety Company Disbands.

[BY TELEGRAPH TO THE MIRROR.]

GRAND RAPIDS, Mich., Oct. 25.—Palmer and Snelbaker's Variety company disbanded Monday. Non-payment of salaries was the cause. Twenty three people are stranded here. The managers skipped with the cash.

Manager Crouse Ill.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Oct. 25.—Charles Crouse, manager of Salisbury's Troubadours, is ill. The French Opera company is in town. The Grand Opera House opens with My Partner 29th.

Sargent's Sloggers Desert Him.

[BY TELEGRAPH TO THE MIRROR.]

INDIANAPOLIS, Oct. 25.—Harry Sargent's Athletic company deserted him here. Billy Madden deserted the company at Louisville. Sargent applied for a receiver, and served notice on the company as it passed through here to day. Sargent is probably in the right. Barlow and Wilson's Minstrels did a good business at the Grand. Pearl Eyttinge has cancelled dates. Reported to be stranded.

F. B. Warde Banquetted Again.

[BY TELEGRAPH TO THE MIRROR.]

DURBUQUE, Ia., Oct. 25.—F. B. Warde was greeted by a very large and enthusiastic audience on Monday; receipts, \$750. A banquet was tendered the star and company at the Knights of Pythias Hall. Toasts were responded to by Warde, Aviling. Duncan (manager) and brother knights.

An Ovation to Fay.

[BY TELEGRAPH TO THE MIRROR.]

MADISON, Wis., Oct. 25.—The Fay Templeton Opera company opened to an overflowing audience last night in Mascotte. Miss Templeton received a perfect ovation. Don Thompson plays here Nov. 2.

Accident to Eugene Bogardus.

[BY TELEGRAPH TO THE MIRROR.]

SELMA, Ala., Oct. 25.—Eugene Bogardus, son of the famous shot, now with Cole's Circus, fell off the train en route for this place, and was so badly injured that he is not expected to live.

Milton Nobles in the far West.

[BY TELEGRAPH TO THE MIRROR.]

LEADVILLE, Oct. 25.—Milton Nobles is doing very well at the Tabor Opera House. Mrs. Dolly Nobles is still too ill to appear. Nobles will play Colorado towns for two weeks. Pink Dominoes is running at the Globe to fair business.

Fritz Has Two Packed Houses.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Oct. 25.—Emmet had two packed houses at the Academy. Receipts, \$2,462.

Again the Military.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Oct. 25.—Minnie Madden had an ovation last night from the Davey Dramatic Club. Flowers in profusion. Thursday night the Light Guard will attend, and Friday the citizens tender her a benefit. She is a big success. Houses crowded nightly. Leavitt's Rentz-Santley doing a large business at the Park.

Rose Eyttinge's Colorado Tour.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Oct. 25.—Rose Eyttinge opened to a packed house last night and met with a flattering reception. At Cheyenne, the previous night, standing-room only. Nick Roberts next week.

Pop's Reception in Washington.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Oct. 25.—Rice's Surprise Party opened at the National Monday night to a good house with Pop. Some parts are very funny, but as a whole the piece is rather tiresome. Richard Gorman who tries to do a Dutch servant in the piece, should be taken out by

the proprietors, business agents, managers, etc., of whom there are five or six hanging about the doors of the theatre nightly, and hurried to the top of the Washington Monument, and there—

At Ford's, a benefit tendered to the manager by the members of the manager's son's Comic Opera company was only moderately attended. General Sherman, who says that he doesn't know anything about dramatic and musical matters, in a long letter to the benefice, expressed his regrets that he could not be present. Patience was the opera given. George Denham was the Bunthorne. New Yorkers have seen Denham. Need I say more. House closed rest of week.

At the Comique the McIntyre and Heath Specialty company is giving a good bill and having big paying business.

Minstrels in Jersey.

[BY TELEGRAPH TO THE MIRROR.]

ORANGE, Oct. 25.—Hague's Minstrels had a top-heavy house last night. Had our residents known of the refinement to which this organization has brought minstrelsy, there would have been more coupons sold for down stairs.

A Musical Event in Rochester.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Oct. 25.—Monday night and last night our local musical society gave concerts at the Academy. Henrietta Beebe assisted. Very large audiences present. Seats are all sold for the Boston Ideals to-night. Maffit and Bartholomew have had two large houses at the Grand.

Charles Evans, partner of the late James Niles for ten years, was in town Saturday. He had been attending the funeral of his late associate, and was on his way to resume his professional duties with the Meteors.

Cheek Pleases Lockport.

[BY TELEGRAPH TO THE MIRROR.]

LOCKPORT, N. Y., Oct. 25.—Roland Reed appeared in Cheek on Monday night to a large house. The audience were much pleased with the performance.

In Ecstasies Over Mather.

[BY TELEGRAPH TO THE MIRROR.]

ST. PAUL, Oct. 25.—One of the most brilliant and fashionable audiences ever gathered in St. Paul attended at the opening of the Mather engagement on Monday night. Romeo and Juliet was given, and the unanimous verdict is that Miss Mather is the best Juliet ever seen in St. Paul. Her success is unprecedented in the history of our stage. There were seven enthusiastic recalls. The house was crowded again last night. Miss Mather's reception has been most flattering.

In the Connecticut Valley.

[BY TELEGRAPH TO THE MIRROR.]

HOLYOKE, Oct. 25.—The receipts for Rhea's two nights' engagement here were over \$2,000. These receipts came near being duplicated at Springfield. No actress has ever created such a sensation in the Connecticut Valley. At every stand all the seats have been sold in a few hours. The elite have attended at the receptions, and her rooms at the hotels have been garlanded and otherwise decorated.

An Unappreciative Town.

[BY TELEGRAPH TO THE MIRROR.]

WILMINGTON, Del., Oct. 25.—The Harrisons had a very light house on Monday night.

The World at Binghamton.

[BY TELEGRAPH TO THE MIRROR.]

BINGHAMTON, Oct. 25.—Frank V. Hawley and The World company opened here last night to a large business. The scenery was very good; so was the company.

Around the World.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Oct. 25.—Kivaly's Around the World in Eighty Days opened at the Leland on Monday night to a large house. Last night the house was still larger.

Duprez and Denedict's opened at the Twiddle Opera House. The house was as light as the performance. They play to-night also.

A Hearty Greeting.

[BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Oct. 25.—A packed house greeted the Merry War last night, and the Mascotte was played to-night to a large audience. Olivette will be presented to-morrow night, and there will be a full house, as all the desirable seats have been sold.

Suing a Perfidious One.

[BY TELEGRAPH TO THE MIRROR.]

FALL RIVER, Oct. 25.—A suit of unusual interest will be tried in our courts this week. Lotta some time ago lost her heart to one B. F. Randall, a broker here, and followed it up with a loan of \$13,000 to enable him to start in business. The perfidious Randall married another, and now the discarded one wants that money back.

Barry Conlan's Fiasco.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, Oct. 25.—A most disgraceful affair took place at the Academy on the night of 23d. An audience of 1,600 had gathered to see Barry Conlan and company

in the play Garryowen. In the middle of the second act the play ended in a ridiculous fiasco. The audience were dismissed and their money refunded. Conlan made an ass of himself; he was evidently drunk. The company were a poor lot of sticks. A placard at the Academy reads: "Owing to the inferior character of Conlan's performance his engagement is cancelled."

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ATCHISON, Kas., Oct. 25.—Whiteley's Hidden Hand company are playing at Corinthian Hall, this city, to-night. Every seat in house sold and standing-room only. Many people turned away. The company is a strong one.

R. A. HEW,
Manager Corinthian Hall.

Harvier Arrested.



Ernest Harvier was arrested in Tenth street about six o'clock last night at the door of his father's house, and taken to the Jefferson Market station house by two officers. The arrest was made on warrants issued upon two distinct charges, one for perjury and one for criminal libel. The examination takes place this morning at the Jefferson Market Police Court. Harvier will be arrested again to-day, it is said, on the charge of appropriating the trunks of Miss Prescott. It was at her instance the warrants were issued and the arrest made last night.

Mr. Bayley Explains.

THE MIRROR has received an explanation of Eric Bayley's remarkable conduct toward his company, agent, local managers, with whom he had booked to play, and the United States of America generally, from Eric Bayley himself. A letter written in London a fortnight ago by him has reached us. In it Mr. Bayley says:

"I notice in your paper of September 23 last you pass severe comments on my conduct, and, no doubt (not knowing the cause of my apparent rudeness and seeming carelessness), you were justified at the time. Of many of the circumstances which caused me not to return to America, it is unnecessary to tell you and spare me a painful recital; sufficient to confine myself to the business portion, as regards my engagements, etc.

"When I left America, my conduct was hardly that of a man who did not intend returning to honorably fulfill his engagements. I had spent, in the preliminary expenses and deposits on plays, etc., at that time for this season, over \$5,000, and I think my record as regards meeting and paying all claims against me during the last season at least shows honesty of purpose. Shortly after my return to England, in September, I met with a severe accident, through an accidental pistol-shot in the left arm, which was very serious and dangerous at the time, and although just before this I had found that I should be delayed in returning to America, and had written Mr. R. E. Stevens to that effect, yet the bodily pain and suffering, added to my mental agony, completely paralyzed me for a time and I was unable to think rationally or do anything. I was laid up for three weeks at Liverpool and did not reach London till last week. The cablegram Mr. Stevens sent me was returned immediately to the office, as I was thought to be in America; hence the delay and short notice to the company.

"Of course at first my conduct seemed unbusiness-like and unfair; but considering all things, I think I may claim to be acquitted of any dishonorable or dishonest intention, as few (unless those who have gone through it) can realize the state of mind a man gets into who has suffered as much mentally and bodily as I have for the last few months.

"On one point," he continues, "let me distinctly contradict the prevailing impression. My wife does not, and never did, 'control the purse-strings.' She was never an heiress, unless an income of about \$2,000 a year, paid periodically and put in strict settlement on her and my boy, constitutes wealth, and which she has now forfeited. Never did she, nor could she have assisted me pecuniarily in my theatrical speculations. All this matters little, only it was calculated, I think, to injure me, and I am sure you will give it contradiction, as my absence will be an additional inducement (if one was necessary) to at least give me a fair show.

"I certainly hope and intend," concludes Mr. Bayley, "in the near future to return to America, and would be deeply sorry that any wrong impressions or anything else would tend to make me reluctant or unwilling to return to a country where I have always received the greatest kindness, and where I have many dear friends. My arm mends slowly. It will be a good while before I can use it again. I have had many kind letters from America which cheer and comfort me."

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

ager): Howorth's Hibernia 18th drew a fair house. A small audience applauded Gilmore's Band 19th. Oliver Doud Byron pleased a very large house 21st with Across the Continent.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Tony Pastor 18th to a large house and usual excellent entertainment. Mr. and Mrs. George S. Knight 17th to a fair house. The support was above the average. Anthony and Ellis' Uncle Tom 19th, 20th and 21st, to large houses. Booked: Giganteans, Nov. 4; Gus Williams, 6th; Colored Ideal Concert company, 10th.

Grand Central Garden (John Winter, proprietor): Large houses the past week. Excellent entertainment. Announced: Leopold and Flynn, Gilmore Sisters, Joe and Anna Burgess, Frank and Fannie Davis and Edith Andow.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Adams' H. D. was presented 16th, 17th and 18th, with new and amusing tricks. Business good on first night, and light remainder of engagement. 19th, 20th and 21st Rice's New Surprise Party in Pop. Each one of the company did his or her share of the work in a very acceptable manner, and Mackay and Kate Castleton were very cordially received. Miss Castleton's song, "For goodness sake don't say I told you," caught immediately. Mackay is always good, and the petite Fortesque is as delightful as ever. Business large. Roland Reed in Cheek 26th, 27th and 28th.

Twiddle Opera House (P. J. Callan, manager): Haverly's Merry War to good house first night, light house second. The singing was not as good as the audience expected to hear, and the prompter's voice was heard with too great frequency. As a whole the opera was poorly given, although a slight improvement was noticed on second night. Boston Ideals sang The Musketeers 18th to big house, and received enthusiastic welcome. Patience was given at a matinee 19th to good house. Emma Thursby 28th.

Musica Hall (George E. Oliver, manager): The manager's Star Course is to be opened by the appearance of the Kellogg Brignoli Concert company 26th. The sale of seats is large, and the entire course promises to be successful, financially as well as artistically.

Levanine's Theatre (F. F. Levanine, manager): Week 16th Muldoon's Picnic combination did good business. Week of 23d Lester and Allen and John W. Ransome in Across the Atlantic.

AUBURN.

Academy of Music (E. J. Matson, manager): 20th and 21st Boston Ideal Juvenile Comic Opera company in Olivette and Patience to fair business. Kellogg Brignoli company in Travatore 28th.

BROOKPORT.

Ward's Opera House (George R. Ward, manager): Leavitt's New Minstrels gave good performance 18th to fair house. Sol Sam's Minstrels came 20th to fair house. Performance dizzy. 21st, William Stafford in Hamlet.

BUFFALO.

Academy of Music (Meech Brothers, managers): Collier's Lights o' London week 16th, filled all parts of the house nightly. It is the best mounted piece that has visited us for many a day. 23d, Kate Claxton opened in Two Orphans. 26th, Boston Ideals, three nights. 30th, Lawrence Barrett, week.

St. James Hall (Thomas Carr, manager): 19th, 20th and 21st, Charles L. Howard's Aunt Kesiah company played to slim audiences. 23d and 24th, Leavitt's Gigantean Minstrels. 26th, 27th and 28th, George H. Adams' Humpty Dumpty.

Wahle's Opera House (Emil Wahle, manager): 19th, 20th and 21st, Haverly's Merry War company, fair business. Amy Gordon, as Violetta, was very well received. The chorus, like their costumes, are rather new. They will improve when together a little longer. Katharine Rogers, 23d, 24th and 26th; Emma Thursby, 26th.

The Adelphi (Joe Lang, manager): Week of 16th, The Big Four, Smith, Waldron, Cronin and White, taxed the seating capacity of this house to its utmost extent. 23d, Rentz Santley company.

HARTFORD.

Mount Morris Theatre (Hamilton and Chandler, proprietors): The Irish American opened to a full house 23d. The cast included Harry Bell, W. J. Constantine, James Harrison, J. B. Browne, W. F. Carroll, Horace Greer, Hugh McEvoy, Hiram Hamlin, Aug. Youngerman, Katie Gilbert, Lillian Chantore, Fannie Harrison and Annie L. Wood. The play was greeted with a perfect ovation. Robert Griffin Morris has scored another grand success. This house is no longer a doubtful investment, but is proving more of a success every day.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): William Stafford company, 19th, in Merchant of Venice to fair house. Mr. Stafford gave an excellent rendition of the grasping Jew. Billed: Wilbur company, in Olivette, 25th.

Item: In future Manager Wilgus intends to give but one—never more than two performances a week. Wise manager!

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Bertha Welby 14th in One Woman's Life to good house. Kate Claxton 16th in The Two Orphans to big business. Wilbur Opera company 20th in Olivette. Although the operas Mascotte and Olivette have been somewhat overdone here, a good sized audience was present. Toney company pleased us very well.

KINGSTON.

Musica Hall (W. H. Freer, manager): John Jack and Annie Firmin produced East Lynne in fine style to good business. Coming: Clark's Fifth Avenue company in Led Astray 28th.

LOCKPORT.

Hodge Opera House (James H. Staats, manager): Gorman's Mascotte combination 17th to good house. McAuley in Uncle Dan'l 19th to immense business. Standing room only was announced at 8:30 for the first time in this city. Leavitt's Minstrels 20th to fair house. Booked: Bertha Welby 27th; Maffitt and Bartholomew Nov. 3; Madison Square Professor company 6th; Joseph Murphy in Kerry Gow 9th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Katharine Rogers appeared in Miss

Multon 19th and delighted a good house. William Stafford 21st in The Merchant of Venice, Callender's Colored Minstrels 27th and Maffitt's Pantomime company 28th.

ROSDOCT.

Sampson Opera House (Phil Sampson, proprietor): John A. Stevens' Unknown party came 17th, giving a very fine performance to a large house. Richmond Specialty combination 20th; good house; five performance. Meteor Four (Niles, Evans, Bryant and Hoey) come 27th.

SYRACUSE.

Wieting Opera House: The ever welcome Boston Ideal Opera troupe will be with us this and to morrow evening, 23d and 24th, giving Patience and the Bohemian Girl. Collier's Lights o' London 25th, four nights; Leavitt's Gigantean Minstrels 30th, for one night only; Wilbur Opera troupe Nov. 3 and 4; Harry Weber's Nip and Tuck 6th; Geisinger Opera troupe 9th and 10th; Salvini 25th, one night only.

Grand Opera House (E. J. Watson, manager): The manager is certainly doing all in his power to make this house successful, and the past week his efforts have been well appreciated. He informs me that he has some excellent attractions booked and is positive that by next season at least one half of the best attractions will play with him.

UTICA.

Utica Opera House (Theo. L. Yates, manager): 20th and 21st Boston Ideal Opera company in Patience and Patinitza (and Bohemian Girl matinee), to fine business. Receipts being about \$2,000 for the three performances. Booked: 28th Joe Murphy in Kerry Gow; 30th Callender's Colored Minstrels; 1st Leavitt and Pastor's Specialty company; Nov. 2 Rose Eyttinge.

Item: Messrs. McDonald, Karl Frothingham, Whitney and Barnabee were handsomely entertained by the Utica Club Saturday and Sunday.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Ada Gray in East Lynne 16th to fair but very appreciative audience. Her support was particularly good. Madison square company in Esmeralda 17th to the best house of the season. Belle Gilbert as Esmeralda received quite an ovation, particularly in the third act, being called twice before the curtain. Armstrong Brothers' Minstrels 18th to big business. The Monumental Quartette is particularly good.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): Tourists, 17th, to standing room only. Everybody delighted. Cincinnati College of Music concert 19th; a real feat; attendance light. The World, 30th; Pat Rooney, 31st; Bertha Welby, Nov. 1; Janauschek, 3d.

CANTON.

Opera House (Louis Schaefer, proprietor): Most of the tourists combination to crowded house. The performance without any exception was the best we have had this season. Coming: Barry and Fay's Muldoon's Picnic, 23th; Barney McAuley, 28th.

Item: The gentlemanly agent for B. McAuley's Uncle Dan'l, E. D. Stevens, was in town 21st.

IRONTON.

New Masonic Opera House (Ellsberry and Moore, managers): Tony Denier's Tri-mammoth Humpty Dumpty had very large houses 21st and 23d. Edward Trail, the advance guard, is one of the most gentlemanly agents we ever met. Nov. 4, Barney McAuley in A Messenger from Jarvis Section; 9th, Bertha Welby in One Woman's Life.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): The Hanlons, 16th and 17th, to large business. Barry and Fay, Irish Aristocracy, 18th, to good house. Bartley Campbell's White Slave, 20th; fine business. The White Slave is among the best, if not the best, of that talented dramatic productions. The company was one of the finest, as a whole, ever seen in this city, and the piece was magnificently mounted. They appear again later in the season.

Black's Opera House (George H. Coles, manager): John T. Hinds and company in the Schaughbraun, 20th, to small house. Hinds occupies a high rank in the profession as a dialectician and comedian, and the play is an excellent vehicle for the display of his abilities. The support was not extraordinary, and the finer effects of the drama were not brought out. The piece was well put on as to scenery, etc. Joseph J. Dowling in Nobody's Claim, 21st, to fair house. The play is a good one.

Items: Last Thursday evening, 19th, Richard F. Carroll completed his two hundredth performance as Ned in Le Voyage en Suisse.—The following are the dates for the Fifth Battery Boys' Lecture Course: Josh Billings, Dec. 12; Mary A. Livermore, Jan. 4; Spanish Students, 10th; Lieut. Dauenhower, Feb. 6; Royal Handbell Ringers, 14th.—Amusements are booming; so is THE MIRROR.

URBANA.

Beunett's Opera House: Cincinnati College of Music Concert company, 16th, to poor business. Harris' Comedy Company in Mrs. Partington to good house, 17th, and Edouin's Sparks or Dreams, 20th, to average business. Attractions next week: Gardner's Karl company, 26th, and Alice Oates in comic opera, 28th.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The Holman Opera appeared 16th to good house. Chimes of Normandy was billed; but owing to illness of Mr. Dalton, Olivette was substituted. The performance did not please. Jumbo Davis, by an enormous amount of advertising, succeeded in drawing a large house 19th. His vulgarity tickled the gods hugely. The Harrisons appear in Viva 26th.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): John E. Ince and company of first-class artists played Fun in a Boarding School, 21st, to fair house. The play is very funny, and the many and original hits were incessantly taken by the audience. "Come again."

Item: Nov. 1, 2, 3 and 4 Charlie Collins' Color Guard will be played under the auspices of the G. A. R. of this place.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Bertha Welby presented One Woman's Life 18th to good business. The Madison Square Theatre company, under management of Charles A. Haslam, produced Esmeralda 20th and 21st. The attendance the second night was not so good as on the first, owing to counter attractions. Booked: Nov. 4, Katherine Rogers; 6th, Janauschek; 10th, 11th, Lights o' London company No. 2; 17th and 18th, Joseph

Murphy; 23d, Charles Gardner in Karl; 23d, Ranch 10; 27th, Minnie Palmer; 30th, Haverly's Consolidated Minstrels.

Gem Theatre (Joseph Baylis, proprietor): The uniformly good entertainments given by the new management draw good audiences. New faces 23d: The Ripleys, Eloise Leslie, Daniels and Newman, Verona Carroll, Charles Howard, Mabel Vaughn, Moore and Lessinger and Ada Stanwood. Retained: Cummins and Doyle.

ERIE.

Park Opera House (Wm. J. Sell, manager): Atkinson's Jollities made their first appearance here since reorganization, 16th, to large business, giving fair satisfaction. Germania Theatre company, 19th, and Callender's Consolidated Minstrels, 21st, to large business. Collier's World company, 28th; Holman Opera company, 27th; Kate Claxton, 30th; William Stafford, Nov. 1; Lights o' London, 8th and 9th.

HARRISBURG.

Opera House (H. J. Steel, manager): Fun in a Boarding School 16th to a small house. Jumbo Davis, the idol of the illiterate, 17th, to a large audience. Lawrence Barrett 18th to a good house. Holman Opera company 20th to a fair audience.

NEW CASTLE.

Opera House (R. M. Allen, manager): Wilbur Opera company in Olivette, 16th, to a good house. Audience highly pleased with the performance. Alice Oates gave a rendition of La Mascotte, 18th, which for unblushing vulgarity is unequalled. One consolation is that she played to the poorest house of the season. B. McAuley, 26th; Barry and Fay, 30th; Helen Coleman in Aunt Rebecca's Pawnshop, Nov. 3.

NORRISTOWN.

Norristown Music Hall (George Wood, manager): Bartholomew's Equine Paradox, 26th, for three nights and matinee.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Wilbur Opera company, 18th, in Olivette, drew a crowded house. Opera and company gave great satisfaction. The World combination, 28th; Jumbo Davis, 31st; Holman Opera company, Nov. 2.

PITTSBURG.

Library Hall (Fred A. Park, manager): Charles E. Ford's Comic Opera company closed a very large week's business 21st. The Merry War, Mascotte, Olivette and The Sorcerer were given in a manner that elicited general praise. H. B. Mahn's Ikey Solomons company 23d. Rice's Surprise Party 30th. Taken From Life Nov. 6.

Opera House (John A. Ellsler, manager): M. B. Curtis, in Sam'l of Posen, played to good business last week. Mr. Curtis' support is the best that he has yet gathered about him. The piece was put upon the stage in a very creditable manner, the scenes throughout having been gotten up especially for the occasion. Willie Edouin's Sparks 23d; J. K. Emmet 30th; John McCullough Nov. 6.

Academy (H. W. Williams, manager): Standing room was at a premium last week and no wonder, for that excellent organization, Leavitt's Rentz Santley company, was the attraction. The performance was very creditable throughout, and applause was liberally bestowed. Stanley's Allied Shows, 23d; Richmond's Specialty company, 30th.

Harris' Museum (P. Harris, manager): The entertainment offered seems to meet with public approval, for the capacity of the house is continually tested. Many new curiosities are announced for the coming week, together with the regular stage performance.

POTTSVILLE.

Academy of Music (Mills Boone, manager): 18th, John E. Ince in Fun in a Boarding School to a fair house.

READING.

Grand Opera House (George M. Miller, manager): Jumbo Davis to a crowded house, 18th.

Academy of Music (John D. Mishler, manager): Holman's Opera company, 17th, to good house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Lawrence Barrett in Yorick's Love, 17th, to a crowded house, making himself a still greater favorite. Support fine. Jumbo Davis delighted a very large audience of peanut destroyers, 21st.

TITUSVILLE.

Academy of Music: Little Concert company, 18th, to a crowded and delighted house. The troupe is first-class in every respect. Helen Coleman in Aunt Rebecca's Pawnshop, 21st, to a fair house. Pat Rooney, 26th; Holman Opera company, Nov. 1; William Stafford, 4th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Julia A. Hunt in Flannel, 19th, to a good-sized and very appreciative audience. Miss Lamb and Arthur Forrest were immensely encored, and called before the curtain several times. C. H. Smith's Double Uncle Tom's Cabin, 21st, to a large and well pleased audience.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (Wm. H. Low, Jr., proprietor and manager): Cad the Tomb-boy did a good business here last week, when we consider the prejudice Providence people seem to have for a new piece. Tony Pastor had the usual crowded house he always draws. For three nights this week, the Merry War, with Haverly's Opera company. Baird's Minstrels will finish the week. Squatter Sovereignty, 30th, week.

Providence Opera House (George Hackett, manager): Modjeska three nights, Mne. The one night and Oliver Doud Byron in Across the Continent are the attractions served up for the patrons of this week.

Theatre Comique (Hopkins and Morrow, managers): A three-act drama entitled The Old Cross, or the Dogs of the Monastery, with three trained dogs, Marie Wellesley and W. E. Sterling to enact the principals, will be one of the numerous attractions at this lively little house.

Item: Great sympathy is felt here with Manager Hanley upon the recent loss of his son.

PAWTUCKET.

Musica Hall (S. F. Fisk, manager): Wm. Harris Triple Sensation came 19th to fair business—a variety olio, concluding with the perennial Nick of the Woods, with Joseph Proctor as the slayer of inoffensive-looking Indians, constituted the entertainment.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Alexander Cauffman played 13th and 14th and matinee. Business bad. James O'Neill in Celebrated Case and American King to only fair business. The weather was exceedingly warm and sultry, and interfered

very much with business. Both of these companies deserved better success, the latter especially. To-night, 20th, Stetson's Opera company, with Miss Jeannie Winston prima donna for two nights and matinee. Prospects fair.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Minnie Madden's new play, Rexina, by Scott Marble, received its initial production, 14th. A large audience was in attendance, a special feature being the presence of the Porter Guards in full uniform, each member accompanied by a lady. Rexina is a melodrama and does not afford Miss Madden much scope as a comedienne; but she has a good chance to show what she can do in the emotional line and she did her part justice. Rexina Higley, known as Rex, resides with her uncle, Squire Higley, a man of great wealth, who has recently married a young wife whose maiden name was Helen Arcot. This woman had been ruined by a scheming villain, Captain Van Dorn, who afterwards married her secretly and passed her off as her twin sister, Tris, who was drowned a short time before and with whom Squire Higley was in love. Helen meets Higley and finally marries him at the instigation of Van Dorn, who sees a chance to enrich himself. Higley receives Van Dorn into his house as his wife's brother in law. He receives money from his wife from time to time, but at last his demands become so exorbitant that she refuses to give him any more when he threatens to expose her. But she remains firm and finally burns her marriage certificate. It is, however, not wholly destroyed, and enough remains to show what it is. This falls into Van Dorn's hands and he enters into an arrangement with one Trigg, a gambler, to compel Helen to gratify his wishes. He introduces Trigg into the Squire's house. Rex and Trigg form a great friendship and he resolves to work against Van Dorn. The villain at last denounces Helen in the presence of the whole family and produces the burnt certificate as evidence. Helen is about to confess all, but Rex steps forward and asserts that the marriage certificate is her own and that she was married to Trigg a few days before thereby saving Helen. Rex is driven from the house by the Squire, but Trigg protects her in chivalrous fashion. Van Dorn tries to obtain from Rex certain letters which have fallen into her possession, but Trigg comes in opportunely and remonstrates with Van Dorn. The latter tries to draw a pistol, but at that moment a bolt of lightning strikes him dead and makes Trigg blind. In the last act the love of Rex and Trigg is shown, and the play finally ends by the expulsion of the false wife, Helen Van Dorn. Following is the cast:

Rexina Minnie Madden
Squire Higley W. A. Whitecar
Trigg Harold Foeberg
Captain Van Dorn Charles Mason
Brandy W. Cullington
Helen Van Dorn J. F. Armstrong
Take J. F. Heneghan
Helen Van Dorn Helen Sedgewick
Mrs. Cardy Kate Beebe
Mrs. Browning Little George
Shannon and Lamb's Money Bags company gave two performances, 18th and 19th, to very poor houses. Emma Abbott Opera company, 20th and 21st, in King for a Day. La Sonnambula, Rigoletto, to crowded houses. 23d, five nights, Miss Jeffreys-Lewis in La Belle Russe. 30th, Thomas W. Keene.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Barlow and Wilson's Minstrels appeared 13th and 14th to crowded houses. Lamb and Shannon's Money Bags company played to fair houses 16th and 17th. Salisbury's Troubadours 18th to good house. Buffalo Bill's company 20th and 21st and matinee to large business.

Arena: Forepaugh's Circus is being very extensively billed for 30th.

TEXAS.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Comedy company 22d; Strictly Business, 23d and 24th. Joseph Wheelock, 25th. Theatre closed one week on account of Ideal Opera company not coming, having cancelled dates.

HOUSTON.

Pilot's Opera House (J. E. Reilly, manager): Callender's Minstrels, 13th and 14th, to crowded houses. Zera Seman, magician and ventriloquist, has the house for week of 16th. Week of 23d, two nights each, Herndon Comedy company, Wheelock and C. B. Bishop.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): 20th and 21st John A. Stevens in Unknown and Passion's Slave to fair business.

Items: Mr. Stevens, having lost his trunk in transitu, was compelled to play Passion's Slave in the best costume he could find. Telegrams have been sent to various points inquiring for the missing Saratoga, but with unsatisfactory results. S. B. Corney, the treasurer of the company, left Norfolk last evening (Saturday) to hunt it up. Besides clothes, the trunk contains \$1,000 worth of jewelry.—C. E. Blanchette, business manager for J. H. Haverly, passed through Norfolk 21st, and in an interview with him regarding his chief, your correspondent learned the following: Mr. Haverly is now establishing a chain of theatres so as to form a route by easy stages from the Atlantic to the Pacific. The California, in San Francisco, is the most imposing of any he now controls. He has just secured a controlling interest in a large packing house in Chicago that will make a specialty of shipping dressed beef to the New York market. This latter venture is destined to be a grand success, for the first cargoes found a ready market. A syndicate is now formed that will build one of the handsomest theatres in the world in London for Mr. Haverly, and his booking agent is already receiving proposals from the best combinations here to play engagements across the big pond. [And much more that Mr. Blanchette poured into the ear of our impressionable correspondent, and during the utterance of which he must have closed one eye.]

RICHMOND.

Theatre (W. T. Powell, manager): Tom Thumb's combination opened 18th and stayed remainder of the week to crowded houses. Ford's Opera troupe commences an engagement of three nights 21st, producing Merry War, Olivette and Mascotte. Haverly's Mastodons 27th and 28th.

Comique (W. W. Putnam, manager): Carey and Mack, Mamie Howard and Kate Bradley opened 23d. Gus Warren and Heath Bradford closed 21st.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager):

Bartley Campbell's White Slave 16th and 17th to full house. The Lingards in Pink Dominoes 20th to fair business. Engagements: Stanley's American Anglican company 30th; Barry and Fay Nov. 1; Frank I. Frayne 2d, Minnie Madden 3d, Bertha Welby 4th.

WISCONSIN.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Carl Herrmann's German Merry War company 15th and week, to fair business. They deserved better, for their singing was good. The absence of a leading star made a great difference with the public. The costumes were rich and pretty, and the chorus strong. The stage setting added greatly to the beauty of the performance. Mr. Deakin has been laid up with a slight illness for the past few days. Expect to see him on duty next week.

Grand Opera House (R. L. Marsh, manager): Laura Don's Daughter of the Nile, 16th, 17th, 18th, was cancelled on account of the serious illness of the star. Much to be regretted. The original Hazel Kirke, 19th, 20th, 21st; opened to a packed house; advance sales good. Nothing too good can be said of this performance. George Holland and Ada Gilman are acquisitions, and excellent ones, too; though we missed Georgia Cayvan and Charles Bowser. Mr. Marsh spread himself in regard to scenery, which was most beautiful. The small articles of virtue and break your back, added a realistic charm to the indoor scenes. The mill scene was a gem. Milan Burleigh company, Nov. 2, 3, 4; Den Thompson, 6th, 7th, 8th; Margaret Mather, 9th, 10th, 11th.

RACINE.

Opera House (Gus Frank, manager): Louis F. Baum, with a good company, appeared 16th and 17th in The Maid of Arran; but the weather being very disagreeable they played to small houses.

Items: J. M. Wood leased the new Blake Opera House for three years.—In connection with the Opera House is building a hotel, which he will also control for five years.

CANADA.

LONDON.

Grand Opera House (J. M. Lathrop, acting manager): Baker and Farron 17th to the largest business this season. They gave old-time satisfaction. Roland Reed produced Cheek before a fair audience 20th, which seemed from its frequent and hearty plaudits to enjoy it. He had the honor of three calls before the curtain. Leavitt's Gigantean Minstrels 21st, two performances, to good business.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): M. B. Leavitt's Gigantean Minstrels opened 17th for three nights, and played to large houses. Performance good. Barney McAuley, in Uncle Dan'l and The Jerseyman, filled out remainder of week to good business. Bertha Welby in One Woman's Life will appear 23d, 24th and 25th, and Kate Claxton 26th, 27th and 28th.

Royal Opera House (J. C. Conner, manager): Maffitt and Bartholomew's Pantomime company appeared all week to very fair business. The company gave satisfaction. The original Big Four are billed for 23d, 24th and 25th, and will be followed by William Stafford 26th, 27th and 28th.

Items: The boxes at the Royal have lately been furnished with a new set of expensive curtains. Believe it is the intention of Mr. French, proprietor of this house, shortly to reconstruct the main entrance, making it double its present width.—Bertha Welby will no doubt draw good houses at the Grand next week, she being a favorite here.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: Cincinnati, 23, week; Louisville, 30, week; St. Louis, Nov. 6, week; Washington, 13, week.</

What an Old Actress Says.

I do not believe an actress ever forgets her first round of applause or first favorable criticism. It is a good many years since the plaudits of a pleased audience first fell upon mine ears; but the memory of that moment has power even now to quicken my pulse. And my first notice—I know I could repeat it backwards, word for word. I have the paper still, yellow with age and much worn with frequent handling. Skilled critics penned many a flattering article concerning my acting in the days that came after; but none were ever quite the same to me, or gave me half the pleasure as those first two or three words of commendation published in a small Western paper.

There is nothing I like so much as to be conscientiously able to say to a young actress: "My dear, you have done well; now work your hardest and do better." There is no "well enough" in the vocabulary of an actress. I refer, of course, to such as have really earned the right to that title; not to those who have happened to catch on to the public fancy by some peculiar mannerism or an extensively advertised wardrobe, and are heralded as stars of the first magnitude by virtue of these monkey tricks, and smilingly exclaim: "Behold! I am an actress;" poor shooting stars that appear, but to disappear; no more missed than a farthing rush light would be if removed from a salon illuminated by hundreds of Edison's lights.

The sooner a young girl enters the theatrical profession after her fifteenth year the better, I think. That gives her a chance to learn the drudgery of the stage before she is able to take its many petty trials quite so much to heart. If Miss Masher, one of her sister artists wears silk tights and she has to appear in cotton ones, she will doubtless wish she could afford the same; but the thought will not spoil her appetite or rob her of one moment's sleep. It is only in after years that these things cut, and the snubs that an honest, deserving actress has oftentimes to put up with are—I know it well—numerable. A young aspirant to the theatrical profession should first find out if she really is endowed with talent enough to justify her in seeking the stage as a means of earning a livelihood. Hard study will do a great deal towards making a good actress; but there has got to be a stratum of natural art, if you can use such a term, to create an actress who has power to make an audience weep or laugh at her pleasure. It is a grand sensation to confront a multitude of people and know that their hearts vibrate at your will like the strings of a harp touched by a skilled hand. But bear in mind, that to make others feel you must feel yourself. You must forget the audience, the theatre, everything but the character you are presenting. For the time being you must be—suppose you are cast for a love scene—just as much in love with the one playing your lover as if he were all the author pictured him, and not—as you very well know, most likely, a man very well on in years, with a family of grown up children and a temper none of the best. If you wish to become a true actress you must learn to lose your identity in that of the character you are playing. It is not easy, especially if the surroundings are poor and inadequate. The girl who can imagine herself a queen in a cotton velvet gown, the white seams of which are sadly in need of ink, is one who is likely sooner or later to take rank among our best actresses.

Not long ago I witnessed a performance in which a young and popular actress was cast for the role of a mother. She had evidently never given it a thought that to truthfully represent a mother one must be able to handle a baby—mother fashion, not as if it were a bundle. I was considerably amused when an old gentleman who sat next to me remarked: "I have always pitied orphans, but"—here he gave a comical look in the direction of the stage as he added—"I see that even that state may be a blessing in disguise."

A great many young actresses think that if they possess pretty faces and handsome figures, that is all that is necessary to place them on the highest round of the professional ladder. A decided mistake, my dears, certainly; I admit that such are a great advantage, but they will not make you actresses. Brains and conscientious study are more reliable for you to trust to. There are pretty women who do not make up as well for the stage as plainer ones. I have known actresses who were really very ordinary looking off the stage, but before the foot-lights they appeared quite handsome. The make up—that is something an actress should seek to render herself perfectly *à fait* in. This art, for it is an art, and no trifling one either, should be thoroughly learned. It is not merely the putting on of cosmetics. There is no art in a dab of rouge and a coating of paste, giving the face about as animated a look as that of a wooden doll's. Paint your face like a true artist would a picture. If it is an old woman you are to play, remember that a gray wig is not all that is required to represent age. Study the face of some old lady you know, and seek to reproduce in yours the lines and marks of time you find in hers. Take nature for your guide and you cannot go very far amiss. If in the piece you are playing, five or ten years elapse between any of the acts, do not appear in the same costume of the five or ten years previous, and never forget that you must look that number of years older. These seem perhaps little things; but if you look well to them, you will find the larger ones easier, to manage. Such at

least has been my experience. If cast for a very small part, take just as much pains with your lines, your dress, etc., as if you were to be on the stage during the entire act instead of only for a few moments. Whatever you do, do your very best, and you will reap the reward in the end. You had better be over-zealous than careless. That is a maxim my father always very strongly impressed on my young mind, and in my dutiful desire to follow his advice I very nearly lost my position once.

We were playing in a stock company at R—, and it was the first time I had been called upon to do a faint. The stage directions read: "Helena falls prone across the body of Theodore." If I practiced that faint once, I did a hundred times, the bolster being made to do duty for Theodore's body. At rehearsal Mr. —, a rather fussy gentleman, somewhat inclined to embonpoint, who was cast for Theodore, observed to me: "You understand about the fall, Miss —? I shall drop right here," added he, pointing with his cane to a knot-hole in the stage.

"Oh, yes," I exclaimed. "I know just how to do it." When night came I began to feel a little nervous about the fall, and when the scene was actually there I would have given anything to have seen the familiar bolster lying across the stage instead of weedy Mr. —. However, there was no help for it, and I just let myself go, falling prone, exactly as the author requested, across the body of Theodore. The grunt that followed and the quick up-drawing of Mr. —'s short legs was not down in his role. Instead of the awed silence in which the curtain should have descended, to be followed by a burst of applause, a perfect shout of laughter went up from the highly amused audience. The manager swore at my father and threatened my dismissal. Poor Mr. —! he never forgave me. I had spoiled his best scene by taking the author's words too literally.

PEG WOFFINGTON.

English and American Reciprocity.

Great and increasing mutual influences, cis Atlantic and transatlantic, are very obvious. Current opinion acknowledges that playwrights, authors, artists are apt to say that we take the judgment of Europe on matters relating to their profession. A success in Europe, it is asserted, is more than half way to a success in America. This dependence on European opinion, in the land that likes to boast itself the most independent, being granted, it shows that foreign applause will induce applause at home, and applause furnishes a market for the applauded article. Formerly, in regard to England, we received from abroad many things without any corresponding return. In these latter days we have been able to send to the British Islands from our abundance the products of the earth and to compete with them in many fields of physical industry. We have passed even beyond that somewhat and come to partake with England our sports and pastimes; nor have we always come off second best. The movements between the two countries are so rapid and incessant that they resemble those of the weaver's shuttle working a web, vari colored, strong of texture and endless apparently in its evolution.

Intellectually the ascendancy remains with England, as we are at this time feeling very sensibly in the sphere of theatricals, with effects not altogether to be greatly desired. The dependence of one country upon another for guidance in its amusements creates in the dependant country machine criticism which goes by routine without reference to the intrinsic merits of the matter submitted to it. Prestige supersedes examination, and such accidents occur as throwing into the waste-basket, by the editor of the *Atlantic Monthly*, a contribution submitted anonymously by so eminent and capable a critic as James Russell Lowell. Such contingencies it is said occur not rarely in the disposal of theatrical manuscripts. Dramatic work by our best authors is cast aside without being read.

On the other hand, so completely Anglicised are some of our American critics who have enjoyed English applause, that one of the most eminent of them, indebted in a considerable measure to London criticism for his reputation, says in a letter recently published in England: "We are all burned up with drought in this part of New England; but we think more of your country and its troubles than we do of our own brown fields and shrivelled harvests. We count every drop of English blood that sinks into the sands of Egypt almost as if it were from the veins of our countrymen. The understanding between the educated classes of the two countries and their sympathy with each other grow every year. I have had myself so many tokens of regard from England that I almost feel as if I had a home there." The writer of this pronouncement is Oliver Wendell Holmes.

The intellectual commerce of England and America sometimes secures for a Carlyle a reputation in the United States which forebuds his British rancor, and the stamp of England confirms the position of the American Longfellow.

In another aspect we might refer to this trans-oceanic reciprocity as exhibiting the powers of the magic carpet in "The Arabian Nights," which transfers whither we ever make use of it to distant lands in a trice. Of which we have a recent and most interesting example

in the sudden emergence, seated on the carpet at her own fireside, in North Franklin in Northern New York, within view of the Catskills, no other than the veritable living Housekeeper at Sir Walter Scott's home. An aged woman of small stature, whose brown and wrinkled face and shrunken lips told of her extreme age; with keen and intelligent eyes, wearing a black cap and a large working apron partly covering her calico dress. The interviewer to whom she thus presents herself, now living, Mrs. Bogie by name, and being asked "Do you remember Sir Walter Scott?" receives for answer, "Do I remember him? Our old friend with his kind and generous heart? I was on the estate ten years before his death, and was housekeeper at Abbotsford three years afterward. My husband, William Bogie, was with him fifteen years. He was gardener first, and old Tom Purpy, the game keeper, had charge of the business at Abbotsford. Tom had been a shepherd and was a man of very little education. He was an outpoken, funny fellow, like the clown in the circus, and Sir Walter liked him on that account. He never called Sir Walter by his title, but took liberties with him Sir Walter wouldn't have allowed from anybody else." This is very characteristic and shows that the good memory of the great wizard of the North is still green and that the author of Waverley still lives in our own State and is still beloved by those who knew him on the other side of the ocean. In this particular interchange England has us at a disadvantage; we have no shrines like Abbotsford for we have in our literature no such majestic figure as Walter Scott to pay reverence to.

On and Off the Stage.

There was a time when the title of this article applied to a considerable section of the theatrical circle. The performers at the East side theatres did not lay aside the actor when they doffed the costume of the play and donned the dress of a citizen. His professional airs and movements accompanied him through the stage door and astonished the natives on the street and elsewhere. When Tom Hamblin, with his Hyperion curls and Kemble physique, emerged upon the portico of the Old Bowery, the public looked on with admiration, and when he descended the steps and took his stately march upon the flags, a crowd of urchins followed him open-eyed, at a respectful distance. The same notice and following was bestowed on the appearance and movements of the low comedian, old Gates, save that the juveniles closed in upon him and, turning their faces up toward him, indulged in cheery guffaws and broad grins. Going down the street, past the Square, the same scene would be found duplicated at the front of the old National or Chatham Theatre, with the difference that ruddy-faced John Scott enacted the tragic hero and little Jack Winans the comedy part.

All this is now changed; the actor closes his functions with the fall of the curtain, and is scarcely to be distinguished in the open air from his ordinary fellow-citizen.

That the stage is a world by itself and ought not to be judged by conventional standards is shown in the fact that it admits of so many acts and usages which would not be tolerated for a moment by actors in their personal characters in real life. The low comedy man, for example, off the stage is a gentleman and accepted as such; on the stage he has another individuality altogether, which submits, jocosely and cheerfully, to numerous rude cuffs and buffets, with an occasional appeal, not slightly delivered, to his nicest physiological sensibilities. The soubrette, unprofessionally, a shy little body, who blushes if you look at her, accepts, in the line of her official duty, the bear like embraces of the brigand, or elegant scamp, or the wicked leading man who, in his ordinary walk in life, is a very pink of decorum. So with the heavy villain of the theatre—abused, reviled and finally cut down like a wild beast behind the footlights, he retires with the close of the play to the bosom of his family, and has no more congenial enjoyment than the company of his little ones.

The tenderest company, perhaps, on the line of public and private domain lies in the feminine consideration of the question: How far masculine osculation is permissible on the stage? There are theatrical ladies who have been regarded, professionally, as specially "kinake," and who have acquired no inconsiderable renown for the heartiness of their stage "smacks;" and there are others who are very shy in allowing even the stage or sham kiss. If Tompkins' wife—known on the stage as Miss Minnie Beeswax—were kissed by Ramsbotham, the genteel comedian, in the presence of Tompkins in his own parlor, as happens in the last scene of the comedy, do you think T. would stand by with a broad grin on his face? The necessity of the play justifies it, and so much per week makes it agreeable. In fact, this has so much impressed certain speculative amateurs that they propose to introduce a regular tariff of prices for kissing, which it is supposed would make it a fair transaction all around. Age appears to be the *ad valorem* applied, to wit:

Girls under 1625 cents.
Girls from 16 to 2050 "
Ladies from 20 to 2575 "
Married ladies under 30\$1.00.
Married ladies from 30 to 4050 cents.
Widows under 5075 "
Maiden ladies from 30 to 4050 "
Maiden ladies over 40Two for a nickel.

This seems a very reasonable price-list,

and as it has been prepared by gentlemen of wide experience, it may perhaps be accepted as a guide in adjusting a delicate matter. An advance on this scale would seem to be required for more urgent occasions. For instance, in the case of Ellen Tree, who was aggrieved to an extreme degree by Mr. Macready (as Virgilus, her father) clasping her to his breast with a "thump" on her escape from the client of Appius Claudius and spilling her hair, which it always cost her an anxious hour with the hair dresser to put in shape. Mr. Macready observes that "her hair would be the last thing to be thought of." Miss Tree rejoined: "But, Mr. Macready, there is no sense in such energetic acting, causing me to utter involuntary exclamations, jerking me so strongly into your arms, and, above all, hugging my head so violently in your assumed frantic and fatherly outburst of affection as to rumple my curls into frightful disorder."

To sum up the question *more forensico*, do you think if there were not a vast interval between the theatre of every-day life, that Jones would allow Smith to kill him on the street as he does on the stage, in spite of his whole morning's practice of the back-fall? Do you think Mr. Mowbray would give his son at the breakfast table at home an extra dose of strychnine as he does in the fourth act? Would Mistress Katherine permit Mr. Petruchio to vilify her in her private boudoir as he does on the boards of the "All fired Square?" The realism of the stage is not the realism of the street, or there would be no theatre.

Professional Doings.



—Above is a picture of Sydney M. Howard, who does some genuinely clever acting as Jabez Duck in *The Roman Rye*.

—Last week Ada Lee—a sister of Jennie—sailed by the *Bothnia* for Europe.

—New Orleans, Houston, Galveston and Memphis have been John H. Havlin's best stands since the tour with Minnie Madden began.

—John Jack writes that his Union Square company, with himself and Annie Firmin as stars, is playing East Lyme through New York State to a succession of well-filled houses.

—A fine new Opera House has been erected at Jackson, Mich. C. J. Whitney, of Detroit, has rented it, and Union Hall as well, for one year from the 16th inst. The rent paid is \$2,800.

—S. M. Hickey was in town Friday and Saturday. His bank balance has suffered a gratifying increase since his bright particular attraction, Irish Aristocracy, with Barry and Fay, started on the road.

—Many are the inquiries at THE MIRROR office about Frank A. Small. In the Gardner O'Neill split we believe the active journalist and advance cornetist caught on to the side that continued out on the road.

—On account of the serious illness of his wife, Frank A. Rauch has resigned his position as manager of Alexander Kaufman, and returned to the city. Will S. Harkins assumes control of the business department in his place.

—The *Herald*, of Chicago, says that New York dramatic critics have been doomed to write poetry, no one knows why; but the whole country has been made mad by the result. The *Herald* refers to Gummy, of the *Times*.

—In Julia A. Hunt's company are Arthur Forrest (who played at Wallack's in *Taken From Life*), Frank Lawlor, Charles B. Poor, T. M. Larkin, Frank Otway Ray, Alexander, Grace Logan, Mrs. Michaels, Jennie Ross and Annie Norton.

—James O'Neill writes THE MIRROR: "It has been rumored in New York that my season has closed. I wish you would contradict it. The company will be kept intact and every obligation made in my name fulfilled to the letter."

—Next Sunday morning Manager Gus Mortimer, Roland Reed and the Cheek company will arrive here, remain until afternoon and proceed to Philadelphia, where a week is to be filled at Haverly's. George M. Chester, the agent, says business is excellent.

—At Allentown, Pa., last week, the Holman Opera troupe took part in a baseball match—that is, the male part of it did. One of the members was formerly a member of the Buffalo professional club. Mr. Dalton, of this company, has been seriously ill.

—A leading New York tailor has used the faces of actors, beginning with that of Lester Wallack, for his illuminated fashion plates ever since 1850. The plate just issued illustrating the Fall and Winter styles of '82-'83 is ornamented with the portraits of a score of favorites. Charles Fisher looks as if he had an attack of epilepsy. Digby Bell looks down on Frederick de Belleville from a comparative eminence of about ten feet. Alma Stanley in a dress suit awakens memories of Youth. William Warren, in a light overcoat and plaid trousers, appears, not as the sedate old man, but rather as the frisky "masher." The rest are equally changed as to figure and shape—the common pain of being dressed in clothes that fit too well.

Letters to the Editor.

A STAGE MANAGER CORRECTS A FOOL.

BURLINGTON, Iowa, Oct. 18, 1882.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Will you allow me to correct the — and — through the columns of your valuable journal, in regard to my retirement from Messrs. Hayden and Davis' Chiapa company?

I am going to California this month to start a Chiapa company on my own account, and all through the kindness of the gentlemen above named, and I can say that in all my professional experience I have never been more pleasantly situated than with them. Furthermore the piece is a great success, as witness the business in Chicago and all along the road. Respectfully,

GEORGE OSBOURNE,
Stage Manager.

STILL WITH TAKEN FROM LIFE.

OLYMPIC THEATRE,

St. Louis, Mo., Oct. 16, 1882.

EDITOR NEW YORK MIRROR:

SIR:—In perusing the last issue of your journal I was not a little astonished at a paragraph to the effect that I am no longer a member of the Taken from Life company. It is an erroneous report, as I am still appearing in my original character (in this country) of Kate Denby and shall deem it a favor if you will kindly correct the false statement in your next issue, and oblige Yours faithfully,

LOUISE BALFE.

"ATKINSON'S JOLLITIES AGAIN."

BOSTON, Oct. 16, 1882.

EDITOR NEW YORK MIRROR:—In your issue of Oct. 14, appears a communication, headed "An Explanation," from Ezra H. Stevens, Rose Temple and Kate Chester, and, by implication, Stanley Felch (not Fitch) and Frank Daniels. The "explanation," so called, is intended to give the press and public the impression that Mr. Atkinson engaged the seeders to play *The Electric Doll* and then obliged them to play in *The Electric Spark*, against their wishes. If these were the days of Ananias and Sapphira several funerals would become necessary at once and the stage would be robbed of some of its brightest ornaments. Mr. J. A. Norris would be chief mourner.

In the first place, it is reasonable to suppose that five sane people would go on for two weeks or more rehearsing the new play and yet be so innocent as to suppose they were going to play the old one, in which all but Miss Temple had played before? I was present at several rehearsals of *The Electric Spark*, and everybody knew that *The Electric Spark* was to be produced. Every member had printed copies of *The Electric Spark* to study from, with the same *Electric Spark* printed thereon in good-sized type. They all knew the characters were called by new names, that the music was new, and they all knew the play to be produced was *The Electric Spark*. Mr. Felch knew that he came to my house and listened to the new play, and that he expressed himself as greatly pleased with his new part. Mr. Felch will also remember that, at his suggestion, I wrote in a new scene for Miss Chester. Mr. Daniels knows that I read him the piece and that it was *The Electric Spark*. Miss Chester knows that I made several changes in the piece to please her. Mr. Stevens knew that it was a new piece, for we had a conversation in relation to his part in the old one and the new one. Miss Temple told me she never saw the old piece and knew nothing about it. As Mr. Felch and Miss Chester studied the new music at the composer's (Mr. Blake's) house they could not have imagined they were to sing Mr. Adams' music. In plain parlance, their story is "too thin."

As I wrote both *The Electric Doll* and *The Electric Spark*, it is reasonable to suppose that I am familiar with the text and music of the two plays, and I can say, without fear of honest contradiction, that if, as alleged, the last version failed to please the public it was because the company were so affected by the great moral responsibility resting upon them that they failed to do justice to the parts given them. At rehearsal I noticed that Mr. Felch and Mr. Stevens had great difficulty in repeating their lines as printed. This great moral responsibility does not seem to have forced itself upon them until Mr. Norris sent them circulars that he would hold them in damages, at the same time offering them engagements, at advanced salaries, with his own company, if they would only leave Mr. Atkinson's company and thus break him up. This is called conspiracy by some. Conspiracy is known by its results. As all of Mr. Atkinson's company but Mr. Frank Daniels have joined Mr. Norris' company, we can easily see the reciprocal moral influence between Mr. Atkinson's last company and Mr. Norris. The simple question is: If Mr. Norris had not offered the seeders engagements in his own company would they have trumped up so thin a pretext to leave Mr. Atkinson, at the same time making a tardy display of mock morality, a feeling which should have impressed them while rehearsing in Chelsea, and not a month later in Erie, Pa. My earnest wish is that the ladies and gentlemen, now that they are to play in my *Electric Doll* instead of my *Electric Spark*, will find a moral and artistic satisfaction in the same that will conduce to fine representations, thus doing credit to themselves and also to the author, who remains, yours, very truly,

CHARLES F. PIDGIN.

Mid-Air Monopoly.

(The Judge, Oct. 23)

The Judge will not be found for sale on the stands of the Manhattan News Company, at the Elevated railroad stations. This company has imbibed the principles of the monopoly it serves, and *The Judge* declines, now or at any other time, to deliver to its exactions, and consequently refuses to pose on its news stands. Passengers on the Elevated railroad will find this paper on sale all along the route of the various roads, at the news stands on the avenues. We will not permit *The Judge* to be sold at the Elevated railroad stations. A complete list of the newsdealers who will supply *The Judge* to his readers on the Elevated railroad route will be found on the thirteenth page of this issue.

—It is not true that Oscar Wilde is studying for the stage, or that his Russian drama is likely to be produced here. Those were little fables started a going when their circulation was profitable to D'O'ly Carte. It has not yet been made known that Oscar will leave San Francisco for Australia in December to try his ethereal racket on the British colonists. Oscar, by the bye, has moved his person and his goods from the Park Avenue to the Grand Hotel.

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DATES AHEAD.

(CONTINUED FROM EIGHTH PAGE.)

Xenia, 17; Columbus, 18; Cleveland, 20, 21, 22.
 BORTON AND HEALY Co.: Des Moines, Ia., 30, 31; Council Bluffs, Nov. 1; Omaha, 2, week.
 BENNETT AND MOULTON'S OPERA Co.: West Winfield, N. Y., 26; Norwich, 27, 28; Greene, 30; Oxford, 31.
 BROOKS AND DICKSON'S WORLD CO.: N. Y. City, 23, week.
 BARNEY MCAULEY: Newcastle, 26; Akron, O., 27; Canton, 28; Columbus, 30, 31; Zanesville, Nov. 1; Chillicothe, 2; Portsmouth, 3; Ironton, 4; Maysville, Ky., 5; Lexington, 7, 8; Indianapolis, 9, 10, 11.
 BOSTON IDEAL OPERA Co.: Buffalo, 26, 27, 28; Cleveland, 30, week; Chicago, 6, two weeks.
 BARRY CONLAN (Garryowen Co.): Joliet, Ill., 26; Peoria, 27; Decatur, 28.
 BOYD STAR CO. (Florence Richmond): Goldsboro, 25, 26; Tarboro, 30, week.
 BLAISDELL, HUNTLEY AND BROWN'S BLACK CROOK CO.: Aberdeen, Miss., 30, week.
 BOSTON THEATRE CO. (World): Springfield, Mass., 26; Wilbraham, Ct., 27; Hartford, 28; New Britain, 30; So. Norfolk, Nov. 1; Danbury, 2; Bridgeport, 3; New Haven, 4; Meriden, 6; Waterbury, 7.
 BIG FOUR: London, Ont., 26; Hamilton, 27; Brantford, 28.
 BOSTON MIN. OPERA Co.: Meriden, Ct., 26; Worcester, Mass., 27; Springfield, 28; Holyoke, 30; Northampton, 31; Pittsfield, Nov. 1; Springfield, 2; Hartford, 3; Worcester, 4; New Bedford, 6; Taunton, 7; Fall River, 8; Providence, 10, 11.
 CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, manager): Rochester, N. Y., 26; Oswego, 27; Little Falls, 28; Utica, 30; Troy, 31; Albany, Nov. 1, 2; Poughkeepsie, 3; Paterson, N. J., 4.
 CALLENDER'S MINSTRELS (C. A. Bacon, manager): Tecumseh, Mich., 26; Hillsdale, 27; Coldwater, 28; Pontiac, 30; Owosso, 31; St. Johns, Nov. 1; Ionia, 2; Portland, 3; Howell, 4.
 CALLENDER'S CON. MINSTRELS (Howard Spear, manager): Dennison, Tex., 26; Sherman, 27, 28; Paris, 30; Texarkana, 31; Jefferson, Nov. 1; Shreveport, La., 2; Alexandria, 3; Morgan City, 4.
 CLAIRE SCOTT: Washington, Ga., 30, 31, Nov. 1; Madison, 2, 3, 4.
 COLLIER'S LIGHTS OF LONDON, No. 1: Syracuse, 25, 26, 27, 28; Rochester, 30, week.
 COLLIER'S LIGHTS OF LONDON, No. 2: Utica, 26, 27, 28.
 CLARA MORRIS: Boston, 30.
 CHARLOTTE THOMPSON: Elgin, Ill., 30; Rockford, 31; Racine, Wis., Nov. 1; Milwaukee, 2, 3, 4; Madison, 6; Freeport, Ill., 7; Danbury, Ia., 8; Peoria, 9, 10; Jacksonville, 11; St. Louis, 13, week.
 C.B. BISHOP (Strictly Business): Houston, 25, 26; San Antonio, 27; Austin, 28; Brenham, 30; Corsicana, 31; Dallas, Nov. 1, 2; Sherman, 3, 4; Denison, 6; Paris, 7; Texarkana, 8; Little Rock, 9, 10; Helena, 11.
 C. A. GARDNER'S KARL CO.: Urbana, O., 26; Springfield, 27; Dayton, 30.
 CHILD OF THE STATE (Frank Pilling's Co.): Middleton, O., 26.
 CORINNE MERRIMAKERS: Atlantic, Ia., 27; Council Bluffs, 28; Valley Junction, 30; Yankton, 31, Nov. 1; Le Mars, 2; Sioux City, 3, 4.
 C. L. DAVIS: Oil City, Pa., 31; Corry, Nov. 1; Jamestown, 2; Salamanca, 3; Hornellsville, 4; Oswego, 6; Ithaca, 7.
 DEN THOMPSON: Minneapolis, 23, week; Stillwater, 30; Eau Claire, 31; Lacrosse, Nov. 1; Madison, 2; Janesville, 3; Watertown, 4; Milwaukee, 6, 7, 8.
 DAYNE'S ALLIED ATTRACTIONS: Chicago, 23, week; Detroit, 30, week; Buffalo, Nov. 6, week; Williamsburg, 13, week.
 DUFF'S MANKIND CO.: Philadelphia, 16, two weeks.
 ERNEST STANLEY'S ALLIED SHOWS: Pittsburg, 23, week.
 EQUINE PARADOX: Philadelphia, 16, two weeks.
 FAY TEMPLETON OPERA CO.: Milwaukee, 26, 27, 28; Janesville, 30; Clinton, 31; Sterling, Ill., Nov. 1; Muscatine, Ia., 2; Burlington, 3, 4; Keokuk, 6; Jacksonville, 11, 17; Monmouth, 8; Galesburg, 9; Peoria, 10, 11; Ottawa, 13; Streator, 14; Dixon, 15; Clinton, 16; Rockford, 17; Chicago, 20, week.
 FRANK MAYO: San Francisco, 16, two weeks; Reno, City, 30, 31; Carson, Nov. 1, 2; Virginia, 3; Winnemucca, 4; Salt Lake, 6, 7, 8, 9; Ogden, 10; Evanston, 11; Laramie, 12; Cheyenne, 13; Omaha, 15, 16, 17.
 FRANK FRAYNE: Baltimore, 23, week; Cumberland, Md., 30, 31.
 FLORENCE'S: New York City, Sept. 23, four weeks.
 F. W. WARDE: Cedar Rapids, Ia., 26; Marshalltown, 27; Oskaloosa, 28; Des Moines, 30, 31.
 FRANK MORDAUNT (Old Shipmates): Los Angeles, Cal., 26; San Bernardino, 28; Tucson, Ariz., 30; Tombstone, Nov. 2, 3; Benson, 4; Albuquerque, N. M., 6, 7; Santa Fe, 8, 9; Las Vegas, 10; Trinidad, 11.
 FORD'S COMIC OPERA Co.: Washington, 23, week; Richmond, Va., 30, 31, Nov. 1, 2; Norfolk, 3, 4; Charleston, 6, 7, 8; Savannah, 9; Augusta, 10, 11; Atlanta, 13, 14; Selma, 15; Montgomery, 16, 17, 18; New Orleans, 19, week.
 GEORGE S. KNIGHT: Philadelphia, 23, week; New York, 30, week; Williamsburg, Nov. 6, week.
 GUS WILLIAMS (One of the Finest): New York City, 16, two weeks; Jersey City, 30, 31, Nov. 1; Newark, 2, 3; Paterson, 4.
 GOODWIN AND THORNE'S BLACK FLAG: Boston, 23, week.
 GERMANIA THEATRE CO.: Pittsburg, 27, 28; Washington, 30; Baltimore, 31, Nov. 1, 2, 3; Washington, 4; New York, 6.
 GRAU'S PHILA. CHURCH CHORUS OPERA CO.: Albany, 26, 27, 28; Brooklyn, 30, week.
 GORMAN'S CHURCH CHORUS CO.: Detroit, 26, 27, 28.
 GALLEY SLAVE (Frank Evans): New Britain, Ct., 26; Milford, 27; Attleboro, 28; Newport, 30; Pawtucket, 31; Southbridge, Nov. 2; Taunton, 3; New Bedford, 4; Fall River, 5.
 HASLON'S: Indianapolis, 26, 27, 28; St. Louis, 30, week; Columbus, O., Nov. 5, 6; Wheeling, W. Va., 7, 8; Zanesville, O., 9, 10; Elmhurst, N. Y., 13; Harrisburg, Pa., 14, 15; Reading, 16, 17; Baltimore, 20, week; Washington, 27, week.
 HAVERLY'S MASTODONS: Lynchburg, Va., 25, 26; Richmond, 27, 28; Washington, 30, week.
 HARRIS COMEDY CO. (Charles Postelle): Jacksonville, Ill., 26; Lincoln, 27; Bloomington, 28; Peoria, 30; La Salle, 31; Aurora, Nov. 1; Elgin, 2; Rockford, 3.
 HYDE AND BEHMAN'S CONSOLIDATED CO.: Brooklyn, 23, week.
 HERMANN: Chicago, 23, week; Philadelphia, 30, week; Baltimore, Nov. 6, week; New York City, 16, week.
 HANLEY'S SQUATTER SOVEREIGNTY CO.:

Boston, 23, week; Providence, 30, week.
 HERNE'S HEARTS OF OAK: Philadelphia, 30, week.
 HELEN COLEMAN'S WIDOW BEDOTT: Irwin, Pa., 26; Greenburg, 27, 28; Connelville, 30, 31; Braddock, Nov. 1; West Bridge water, 2; Newcastle, 3.
 HOLMAN OPERA CO.: Meadville, Pa., 26; Erie, 27; Jamestown, 28; Bradford, Pa., 30, 31; Titusville, Nov. 1; Oil City, 2; Youngstown, O., 3; Akron, 4.
 HOWORTH'S HIBERNICA: Troy, N. Y., 26, 27, 28; Rutland, Vt., Nov. 1; Burlington, 6.
 HARRIS' TRIPLE SENSATION: Baltimore, 23, week; Brooklyn, 30, week.
 HAZEL KIRKE (Original Co.): Bay City, Mich., 28; Jackson, 27; Kalamazoo, 28; Chicago, 30.
 HARRY MEREDITH'S RANCH 10: Ionia, Mich., 26; Lansing, 27; Port Huron, 28; Hamilton, Can., 30; Brantford, 31; London, Nov. 1; Toronto, 2, 3, 4.
 HARRY MISER'S COMEDY COMB.: Cincinnati, 23, week.
 HOWARD'S AUNT KEZIAH CO.: Seneca Falls, N. Y., 26; Syracuse, 27, 28.
 HASWIN STEPHAN CO. (Oudard): Menomene, Mich., 25, 26; Norway, 27, 28; Quinnes, 30, 31, Nov. 1; Iron Mountain, 2, 3, 4; Florence, Wis., 6, 7, 8; Escanaba, Mich., 9, 10, 11; Negaunee, 13, 14; Ishpeming, 15, 16; Marquette, 17, 18.
 HAVERLY'S MERRY WAR CO.: New Haven, 26, 27; Meriden, 28; Hartford, 30; Bridgeport, 31; Newark, N. J., Nov. 1, 2; New Brunswick, 3.
 HARRISONS (Louis and Alice): Washington, 30, week; Pittsburg, Nov. 6, week.
 IRISH AMERICAN: Harlem, 23, week.
 J. K. EMMET: Cleveland, 23, week; Pittsburg, 30, week; Buffalo, Nov. 6, week.
 JAMES O'NEILL: Atlanta, 25, 26; Montgomery, Ala., 27, 28; New Orleans, 29, week; Memphis, 6, 7, 8; Nashville, 9, 10, 11; St. Louis, 12, week.
 JOSEPH WHEELLOCK: Galveston, 25 to 28; San Antonio, 29 to 31; Austin, Nov. 1, 2; Dallas, 3, 4.
 JOSEPH MURPHY: Schenectady, 26; Amsterdam, 27, 28; Utica, 28.
 JOSEPH JEFFERSON: N. Y. City, Sept. 18, six weeks.
 JOHN T. RAYMOND: N. Y. City, this week.
 JANAUSCHER: Flint, Mich., 26; East Saginaw, 27; Bay City, 28; Port Huron, 30; Ypsilanti, 31; Findlay, O., Nov. 1; Mansfield, 2; Akron, 3; Jamestown, N. Y., 4.
 JOHN MCCULLOUGH: St. Louis, 16, two weeks; Cincinnati, O., 30, week; Pittsburg, Nov. 6, week; New York City, 13, week.
 JOHN E. INCE (Fun in a Boarding School): New Orleans, 30.
 JOHN A. STEVENS: Charleston, S. C., 25, 26; Savannah, Ga., 27, 28; Macon, 30, 31; Atlanta, Nov. 1, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week.
 JULIA A. HUNT (Florinel): Kalamazoo, Mich., Nov. 1; South Bend, Ind., 2; Michigan City, 3; Aurora, Ill., 4; Chicago, 6, week.
 JOSEPH PROCTOR: Baltimore, 23, week; Brooklyn, 30, week.
 KATHERINE ROGERS: Corning, N. Y., 26; Wellsville, 27; Salamanca, 28; Orleans, 30; Bolivar, 31; Jamestown, Nov. 1; Corry, Pa., 2; Erie, 3; Bradford, 4; Oil City, 6; Youngstown, O., 7; Akron, 8; Canton, 9; Wheeling, W. Va., 10, 11.
 KATE CLAXTON: Toronto, Can., 26, 27, 28; Hamilton, 30; Erie, Pa., 31.
 KATIE PUTNAM: Marshalltown, Ia., 26; Des Moines, 27, 28; Atlantic, 30, 31; Lincoln, Neb., Nov. 1, 2; York, 3, 4; Lanark, 6; Tecumseh, 7, 8; Beatrice, 9, 10; Fairbury, 11, 12; Grand Island, 14; Kearney, 15, 16.
 KENDALL COMB.: Hiawatha, Kas., 23, week; Maryville, 30, week; Grand Island, Neb., Nov. 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.
 KITTIE RHODES COMB.: Wadsworth, O., 22, week; Ravenna, 30, week; Niles, Nov. 6, week; E. Liverpool, 13, week.
 KIRALFY'S AROUND THE WORLD: Troy, N. Y., 26, 27, 28.
 KIRALFY'S BLACK CROOK: Philadelphia, 16, two weeks; Newark, 30, week; Brooklyn, Nov. 6, week; New York, 13, three weeks.
 LA BELLE RUSSE (Jeffrey Lewis): Memphis, 30; Nov. 1, 2; Little Rock, Ark., 3; Texarkana, Tex., 4; Shreveport, La., 6; Palestine, Tex., 7; Houston, 8, 9; Galveston, 10, 11; New Orleans, 13, week.
 LAWRENCE BARRETT: Montreal, 25, 26, 27, 28; Buffalo, 30, week; Chicago, 6, two weeks.
 LEAVITT PASTOR VARIETY COMB.: Wheeling, W. Va., 26; Columbus, 27; Springfield, 28; Detroit, 30, week.
 LEAVITT'S ALL STAR SPECIALTY CO.: Detroit, 23, week; Pittsburg, 30, week.
 LEAVITT'S GIANT STARS MINSTRELS: Olean, N. Y., 26; Elmira, 27, 28; Syracuse, 30, 31; Wilkesbarre, 31; Scranton, Pa., Nov. 1; Binghamton, 2; Easton, 3; Trenton, 4.
 LEAVITT'S NEW MINSTRELS: Bolivia, N. Y., 26; Richburg, 27; Wellsville, 28.
 LEAVITT'S RENTY SENTRY CO.: Buffalo, 23, week; Toronto, 30, 31, Nov. 1; Hamilton, 2; Fonda, 3; Chatham, 4.
 LOTT: Philadelphia, Sept. 9, four weeks; Boston, Nov. 6.
 LINGARDS: Resting.
 MARGARET MATHER: St. Paul, 23, week; Minneapolis, 30, week; Stillwater, Nov. 6, 7; Madison, 8, 9; Lacrosse, 10, 11; Milwaukee, 13, 14, 15.
 MY PARTNER COMB. (Brown and Lennox): Montgomery, Ala., 26; Mobile, 27, 28; New Orleans, 29, week.
 MAGGIE MITCHELL: Williamsburg, 23, week; New York City, 30, week.
 MARY ANDERSON: Davenport, Ia., 20; Rock Island, Ill., 31; Peoria, Nov. 1; Springfield, 2; Lafayette, Ind., 3; Ft. Wayne, 4; Louisville, 6, week; Cincinnati, 13, week.
 MCKEE RANKIN: Kansas City, 25, 26, 27; St. Louis, 30, week.
 MILTON NORRIS: Leadville, Col., 23, week.
 MAUDE GRANGER: Boston, 23, week; Montreal, 30, week.
 MESTAYER'S TOURISTS: Richmond, Ohio, 26; Greenville, 27; Columbus, 28; Cincinnati, 29, week.
 MINNIE MADDERN: Detroit, 23, week; Columbus, O., 30, 31, Nov. 1; Newark, 2; Wheeling, W. Va., 3; Cumberland, Md., 4; Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14.
 MRS. LANGTRY: New York City, 30, five weeks.
 MARION ELMORE (Chipsa): Lafayette, Ind., 27; Terre Haute, 28; Vincennes, 30; Evansville, 31; Clarksville, Tenn., Nov. 1; Nashville, 2, 3, 4.
 METEORS: Syracuse, 26, Albany, 27; Newburg, 28; Harlem, 30, week; New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.
 MANCHESTER AND JENNINGS CO.: Buffalo, 30, week; Toronto, 6, 7, 8; Hamilton, 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.
 MARY WHEELER: Sedalia, Mo., 23, week; Clinton, 30, 31, Nov. 1; Ft. Scott, 2, 3; Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18.
 M. B. CURTIS (Sam'l of Posen): Brooklyn, 23, week; Williamsburg, 30, week; Phila-

delphia, Nov. 6, week; Baltimore, 13, week.
 MCINTYRE AND HEATH CO.: Washington, 23, week; Baltimore, 30, week.
 MADISON SQUARE (Esmeralda): C. A. Schroeder, mgr., Rockville, Ct., 26; Middletown, 27; South Norwalk, 28; Middletown, N. Y., 30; Port Jervis, 31; Owego, Nov. 1; Waverly, 2; Penn Yan, 3; Watkins, 4.
 MADISON SQUARE (Professor): W. H. Bishop, mgr., Norwich, N. Y., 26; Cortland, 27; Owego, 28; Ithaca, 30; Auburn, 31; Skeneateles, Nov. 1; Seneca Falls, 2; Waterloo, 3; Geneva, 4.
 MADISON SQUARE (Esmeralda): C. A. Haslam, mgr., South Bend, Ind., 27; Kenosha, Wis., 28; Beloit, 30; Madison, 31; Janesville, Nov. 1; Elgin, Ill., 2; Rockford, 3; Dixon, 4.
 MADISON SQUARE (Hazel Kirke): E. M. Roberts, mgr., Bay City, Mich., 26; Jackson, 27; Kalamazoo, 28; Chicago, 30, week.
 MADISON SQUARE (Esmeralda): H. Rockwood, mgr., Boston, 10, two weeks; Lynn, Mass., 30; Salem, 31; Worcester, Nov. 1; Providence, R. I., 2, 3, 4.
 MADISON SQUARE (Hazel Kirke): F. L. Bixby, mgr., Lowell, Mass., 26; Lawrence, 27; Newburyport, 28; Portsmouth, N. H., 30; Dover, 31; Saco, Me., Nov. 1; Portland, 2, 3; Rockland, 4.
 MADISON SQUARE (Hazel Kirke): A. Bouvier, mgr., Ashland, Pa., 26; Shenandoah, 27; Shamokin, 28; Sunbury, 30; Bloomsburg, 31; Danville, Nov. 1; Williamsport, 2; Lock Haven, 3; Renova, 4.
 MADISON SQUARE CO. (Professor): C. McGeech, mgr., Baltimore, 23, week; Richmond, Va., 30, 31; Norfolk, Nov. 1; Pittsburg, 2; Charleston, S. C., 3, 4.
 MADISON SQUARE CO. (Hazel Kirke and Esmeralda): J. H. Hart, mgr., Washington, Ga., 26; Madison, 27; Marietta, 28; Knox ville, Tenn., 30; Cleveland, 31; Dalton, Ga., Nov. 1; Chattanooga, Tenn., 2, 3; Huntsville, Ala., 4.
 MONSIEUR: Hartford, 26; Springfield, 27; New Haven, 28; Brooklyn, 30, week; Troy, N. Y., Nov. 6, 7, 8; Albany, 9, 10, 11; Philadelphia, 13, two weeks.
 MAH'S IKKY SOLOMONS CO. (Frank Bush): Pittsburg, 23, week.
 NEIL BURGESS (Josiah Allen's wife): Middletown, Ct., 26; Hartford, 27; Fall River, Mass., 28.
 ONLY A FARMER'S DAUGHTER (Helen Blythe): Ottawa, Mo., 30, 31; Burlington, Nov. 1; Emmoria, Kas., 2, 3; Junction City, 4; Des Moines, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.
 ONLY A FARMER'S DAUGHTER (Agnes Herndon): New York City, 16, two weeks; London, Can., 30; Ann Arbor, Mich., 31; Adrian, Nov. 1, 2; Toledo, O., 3, 4; East Saginaw, Mich., 6; Bay City, 7; Port Huron, 8; Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15, 16; Grand Haven, 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elk hart, Ind., 23; Coldwater, Mich., 24; De fiance, O., 25.
 OLIVER DODD BYRON: Brocton, Mass., 26; Providence, 27, 28; New Bedford, Mass., 30; Taunton, 31; Fall River, Nov. 1; Newport, R. I., 2; Norwich, Ct., 3; Williamst., 4.
 PATHEFRONT: Frankfurt, 26; Lebanon, 27; Brazil, 28.
 PALMER AND SNEELAKER'S CO.: Kalamazoo, Mich., 30, Three Rivers, 30; Niles, Nov. 1; Mishawauke, 2; Elkhart, Ind., 3; Goshen, 4.
 RICE'S SURPRISE PARTY: Washington, 23, week; Pittsburg, 30, week; Cleveland, Nov. 6, week.
 RICE: Troy, N. Y., 30, 31, Nov. 1; Glens Falls, 2; Rutland, Vt., 3; Burlington, Vt., 4; Montreal, 6, week; Toronto, 13, week.
 ROBSON AND CRANE: Chicago, 16, two weeks; Milwaukee, 30, 31, Nov. 1; Dubuque, Ia., 2; Rock Island, Ill., 3; Quincy, 4; St. Louis, 6, week.
 ROLAND REED (Cheek): Albany, 26, 27, 28; Philadelphia, 30, week.
 ROOMS FOR RENT CO.: Carlisle, Pa., 30; Harrisburg, 31; Reading, Nov. 1; Pottstown, 2; Burlington, N. J., 3; New Brunswick, 4; Morristown, 6; Danbury, Ct., 7; South Norwalk, 8; Bridgeport, 9; Meriden, 10; New Britain, 11; Bristol, 13; Naugatuck, 14; New Haven, 15.
 ROGERS' SWEETHEART (Minnie Palmer): Williamsburg, 23, week; Harlem, 30, 31, Nov. 1; Troy, N. Y., 2, 3, 4.
 ROMANY RYE: N. Y. City, Sept. 10, ten weeks.
 ROSE EYTINGE: Denver, 24, five nights; Colorado Springs, 30; Leadville, Nov. 2, 3, 4, 5.
 RICE'S AND HOOLEY'S MINSTRELS: Peoria, Ill., 30; Danville, 31; Lafayette, Ind., Nov. 1; Logansport, 2; Ft. Wayne, 3. SALVINI: New York City, 26.
 STEVENS' JELLY BACHELORS: Chattanooga, 26; Nashville, 27, 28.
 STRAKOSKY OPERA CO.: St. Louis, 23, week; Indianapolis, 30, 31, Nov. 1; Lafayette, 2; Terre Haute, 3; Evansville, 4.
 SALSBURY'S TROUBADOURS: New Orleans, 23, week; Mobile, 30; Selma, 31; Montgomery, Nov. 1; Columbus, Ga., 2; Eufrasia, Ala., 3; Macon, Ga., 4; Augusta, 6, 7; Charleston, S. C., 10, 11.
 SQUARE MAN (Ben Maginley): Atchison, 26; Nebraska City, 27; Omaha, 28; Lincoln, 30; Council Bluffs, 31; Sioux City, Nov. 1; Mankato, Minn., 2; St. Peter's, 3; Stillwater, 4.
 SOL SMITH RUSSELL: Ft. Washington, Texas, 26; Dallas, 27, 28; Brenham, 30; Austin, 31; Nov. 1; San Antonio, 2, 3, 4; Galveston, 5, 6, 7, 8; Houston, 9, 10, 11; New Orleans, 12, week.
 SHANNON'S MONEY BAGS CO.: New Orleans, 22, week.
 TAKEN FROM LIFE CO.: Cincinnati, 23, two weeks; Pittsburg, Nov. 6, week; Baltimore, 13, week.
 THALIA THEATRE CO. (Merry War): Chicago, 23, week; St. Louis, 30, week.
 TONY DENIKER'S H. D. CO.: Circleville, O., 26; Washington C. H., 27; Hamilton, 28; Louisville, 30, week.
 UNION SQUARE CO. (John Jack and Annie Firms): Ft. Edward, N. Y., 27; Whitehall, 28; Plattsburg, 30; Burlington, Vt., 31; Montpelier, Nov. 1, 2; Bellows Falls, 3; Claremont, 4.
 WALLACE VILLA COMB.: Lebanon, O., 26; Middletown, 27; Ravinville, Ind., 28; Madison, 30, 31; Columbus, Nov. 1.
 W. J. SCANLAN (Friend and Fox): Brooklyn, 23, week.
 WILLIAM STAFFORD: Toronto, 26, 27, 28; St. Catharines, 30; Brockport, N. Y., 31; Erie, Pa., Nov. 1; Dunkirk, N. Y., 2; Jamestown, 3; Meadville, 4.
 WHITELEY'S HIDDEN HAND CO.: Leavenworth, 26; St. Joe, Mo., 27, 28; Cameron, 30; Chillicothe, 31.
 WHITELEY'S DRAMATIC CO.: Moline, Ill., 23, five nights; Bloomington, 30, week; Ottawa, Nov. 6, week; Joliet, 13, week; Brainerd, 20, 21, 22.
 WILLIE EDWIN'S SPARKS: Pittsburg, 23,

week; Cleveland, 30, week; Philadelphia, Nov. 6, week.
 WALDRON'S M'LISS COMB.: Massillon, O., 26; Mansfield, 27; Ashland, 28; Gallon, 30; Upper Sandusky, 31; Celina, Nov. 1; Findlay, 2; Fostoria, 3; Fremont, 4, 5, Tiffin, 6.
 WILBUR OPERA CO.: Binghamton, N. Y., 26; Owego, 27; Ithaca, 28; Rochester, 30, 31, Nov. 1; Auburn, 2; Owego, 3; Utica, 4; Syracuse, 6, 7; Schenectady, 8; Amsterdam, 9; Troy, 10, 11; Baltimore, 13, week; Washington, 20, week.
 CIRCUSES.
 BARRETT'S: Albany, Ga., 28; Eufaula, Ala., 30; Cuthbert, Ga., 31; Ft. Gaines, Nov. 1; Dawson, 2; Montezuma, 3; Butler, 4; Forsyth, 6; Thomaston, 7; Barnesville, 8; Carrollton, 9; Noonan, 10.
 SELLS BROTHERS: Augusta, Ga., Nov. 1; Aiken, S. C., 2; Blackville, 3; Columbia, 4.

London News and Gossip.

LONDON, Oct. 14.

HE reception last night of Much Ado About Nothing at the Lyceum Theatre was wanting in no element of public approval to confirm Mr. Henry Irving that in the revival of this delightful comedy as a successor to Romeo and Juliet he had made the wisest possible selection. To dwell upon the crowded state of the house, upon the greeting accorded to Mr. Irving, Ellen Terry and the other leading members of the company, upon the eagerness with which certain scenes were awaited, and upon the numerous calls before the curtain, is unnecessary, since to greater or less degree these evidences of curiosity and satisfaction accompany every addition to the Lyceum repertoire; but independently of all these there was afforded from the close of the first act indubitable proof that the performance had seized upon the audience to an altogether exceptional extent. The play itself has always been a favorite with comedians of both sexes, and it is not quite such a stranger to the modern stage as one or two recent writers seem to imagine. As an elaborate revival, such as is anticipated when Henry Irving takes a Shakespearean play in hand, I admit the representation of Much Ado About Nothing may be considered almost unknown to younger playgoers; but it is ridiculous to assert that the play in its practical stage-form comes to us with the novelty that would attach, say to Coriolanus or Love's Labor's Lost. This indifference to facts might be passed over if the subject were one calculated to excite less conversation than an important reproduction at the Lyceum Theatre; but the error, of course, in no way concerns the representation of last night. Reverting to the question of popularity to be attained by this revival, it may be observed that the play does not resemble in style any other of the same matchless author's works produced by Mr. Irving. It has not the philosophic reasoning and speculation of Hamlet; in no detail does it remind one of The Merchant of Venice; it has not the tragic emotion of Othello, and it has not the poetic beauty and imaginative charm of Romeo and Juliet. It stands wholly apart from any of these, and yet as an acting play it compares most favorably with them all. With its double plot, so ingeniously welded—the villainous scheme to ruin the gentle hero in the eyes of Claudio and his princely patron, and the clever device promoting the growth of ardent affection between the sharp-tongued Benedick and Beatrice, the same means being brought into use for both—the attention of the audience is maintained without break or hindrance, and becomes steadily progressive. The characterization in Much Ado About Nothing, is quite as remarkable as its breadth of interest. Beatrice, Benedick and Dogberry are drawn with the master's firmest touch, and as has been aptly observed of the inferior comic characters, "whilst they form the most accurate and curious portraits of such persons in the sixteenth century, their general resemblance is still felt to be true to nature." Coriolanus was to have followed Romeo and Juliet; but after the American tour was decided on, Mr. Irving determined to produce Much Ado. I shall be glad to see the Roman play taken from the shelf; but at the same time the public are to be congratulated that such a lively and natural rendering of the story of the wordy warfare between Beatrice and Benedick has not been longer deferred. Concerning this revival, it is hardly probable that Shakespearean students will care to renew the discussion to what extent the author was indebted for the slander on Hero to the story of "Anodante and Geneva," as told by Ariosto to Spenser's "Fairie Queen," or to a novel of Matteo Bandello, subtle disputations and nice theories may for once be set aside for a mention of the performance of Benedick, by Henry Irving, and of Beatrice, by Ellen Terry, more particularly when it is remembered that these parts are among those selected for the series of representations in the principal cities on your side of the Atlantic. Irving quite surprised me by his light, bright touches. I feared he would be heavy and drawing; but he seemed to have extinguished his irritating tragic mannerisms and invested his impersonation with a quaint and fantastic humor that was quite original and decidedly effective. Now and then he reminded one of the late E. L. Davenport,

who, thirty years ago, was the very best Benedick I ever remembered to have seen in either England or America. Poor E. L. played it in London with the once popular Mrs. Mowatt as Beatrice, and the critics here—and several of the same men are still writing, notably E. L. Blanchard, of the *Daily Telegraph*—lauded the American actor "to the skies," as the phrase goes. Well, Mr. Irving caught the spirit of the play, and when he entered upon the scene in his cavalier dress of gold and brown, it was felt that he had left his off-time sombre manner behind him, or perhaps it had been put away with Romeo's costume in the wardrobe of the theatre. Every line of the text was crisply and brightly delivered, and fell upon eager and appreciative ears. Benedick was not a chaffing boor, but a refined and courtly gentleman, abounding in a whimsical and pleasant humor. The bantering scenes between Benedick and Beatrice went with positive explosions of laughter that extended to the back of the gallery. I had no idea that the wit of the bard would have enchanted the gods. Such sentences as Benedick's "Why, that's spoken like an honest drover; so they sell bullocks," made the house ring with honest laughter. One of his soliloquies, "Love me! why, it must be required!" was so admirably given that the audience stopped the speech to applaud the address of the actor. Although he is always ready with his answer, he receives Beatrice's gibes in a modest and careless spirit, as if (except in the ballroom scene) they did not affect him half so much as she imagines; so that the change that takes place in his views of marriage after listening to the conversation of Pedro, Claudio and Leonato, is not so pronounced, not so antagonistic to the Benedick of the first act as some actors have made it. His subsequent ruminations, in which he declares his intention to despise the "paper bullets of the brain" that may be hurled against him, is not marked by the old-fashioned starts and raising of the voice, but is delivered as though the speaker were really working out a problem in his mind, and the effect of the glorious climax of his self-communing—"The world must be peopled"—loses nothing by this moderation. Throughout the whole of the scenes with Beatrice—the duel of wits so strangely ended in an alliance—Mr. Irving's acting is in truest comedy vein, and the fervor and impulse with which, after shrinking from the task allotted him of slaying his former friend, he is induced to consent, having Beatrice's love as the reward, gives a consistency to the incident seldom so clearly developed. In the last act, Mr. Irving's conception of the character was as sharp and distinct of outline as in any of the previous portions, so that the curtain fell amid the heartiest applause. There is a sameness and affectation in Ellen Terry's acting in a general way, but her Beatrice is admirable. Some parts of her Juliet I thought simply detestable in its erotic suggestiveness; but she strikes the right note here and makes Beatrice "a merry-hearted, pleasant-spirited lady," never "sad but when she sleeps, and not even sad then," in the language of Shakespeare. Many actresses I have seen make Beatrice too capacious and snappish, not to say shrewish. Miss Terry conveys the idea that there is "a merry war betwixt Benedick and her," and "that they never meet but there is a skirmish of wit between them." This is a far more genial reading, and the public gratefully and instantly accepted it. I might go through Miss Terry's performance scene by scene, but the commendation would hardly differ in degree of approval. Beatrice, for once in a way, is made a lovable woman from the first time we meet her, as she descends the steps of Leonato's palace. There is not a trace of the shrew in her composition. The audience suspected as much during her opening skirmish with Benedick but the idea is stamped with certainty when she bids farewell to contempt and maiden pride in the rhymed passages closing the scene of the dialogue between Ursula and Hero. It is this complete womanliness that makes so agreeable a performance that is on a par with her Portia or Ophelia. The mounting of the play is singularly fine, and the costumes rich and exquisitely contrasted in tone and color. Miss Terry's red gold shot silk robe was greatly admired and elicited murmurs of applause from the ladies. One scene, the interior of the Cathedral of Messina, was wonderfully and realistically treated, and Leonato's garden in the third act presented a delicious arrangement of color with distant arcades of green and autumn tinted foliage. H. J. Loveday stage managed the piece and showed himself a master in a difficult and delicate art. All the stalls are booked a month ahead; so you see Much Ado is not only an artistic, but a financial success. Charles Wyndham is playing this week in Cork. Albery, the dramatist is staying with him, working away at an adaptation of the Fete de Sinotte, which will, perhaps, be produced in the United States before it is played in London. Fete de Sinotte is a most amusing piece in French, and if Albery preserves the spirit and *entrain* of the original, and does not overload with his own verbal fireworks, it ought to make a hit. The original is full of good things. Barriere was one of the wittiest of men, and Gordinet, who finished the piece and put it in form, it were, is celebrated for writing point and brilliant dialogue. Howard P

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DATES AHEAD.

(CONTINUED FROM EIGHTH PAGE.)

Xenia, 17; Columbus, 18; Cleveland, 20, 21, 22.

BORLEN AND HEALY Co.: Des Moines, Ia., 30, 31; Council Bluffs, Nov. 1; Omaha, 2, week.

BENNETT AND MOULTON'S OPERA Co.: West Winfield, N. Y., 26; Norwich, 27, 28; Greene, 30; Oxford, 31.

BROOKS AND DICKSON'S WORLD CO.: N. Y. City, 23, week.

BARNEY McCAULEY: Newcastle, 26; Akron, O., 27; Canton, 28; Columbus, 30, 31; Zanesville, Nov. 1; Chillicothe, 2; Portsmouth, 3; Ironton, 4; Maysville, Ky., 5; Lexington, 7, 8; Indianapolis, 9, 10, 11.

BOSTON IDEAL OPERA Co.: Buffalo, 26, 27, 28; Cleveland, 30, week; Chicago, 6, two weeks.

BARRY CONLAN (Garryowen Co.): Joliet, Ill., 26; Peoria, 27; Decatur, 28.

BOYD STAR CO. (Florence Richmond): Goldsboro, 25, 26; Tarboro, 30, week.

BLAISDELL, HUNTLEY AND BROWN'S BLACK CROOK CO.: Aberdeen, Miss., 30, week.

BOSTON THEATRE CO. (World): Springfield, Mass., 26; Wilbraham, Ct., 27; Hartford, 28; New Britain, 30; So. Norfolk, Nov. 1; Danbury, 2; Bridgeport, 3; New Haven, 4; Meriden, 6; Waterbury, 7.

BIG FOUR: London, Ont., 26; Hamilton, 27; Brantford, 28.

BOSTON MIN. OPERA Co.: Meriden, Ct., 26; Worcester, Mass., 27; Springfield, 28; Holyoke, 30; Northampton, 31; Pittsfield, Nov. 1; Springfield, 2; Hartford, 3; Worcester, 4; New Bedford, 6; Taunton, 7; Fall River, 8; Providence, 10, 11.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, manager): Rochester, N. Y., 26; Oswego, 27; Little Falls, 28; Utica, 30; Troy, 31; Albany, Nov. 1, 2; Poughkeepsie, 3; Paterson, N. J., 4.

CALLENDER'S MINSTRELS (C. A. Bacon, manager): Tecumseh, Mich., 26; Hillsdale, 27; Coldwater, 28; Pontiac, 30; Owosso, 31; St. Johns, Nov. 1; Ionia, 2; Portland, 3; Howell, 4.

CALLENDER'S CON. MINSTRELS (Howard Sport, manager): Dennison, Tex., 26; Sherman, 27, 28; Paris, 30; Texarkana, 31; Jefferson, Nov. 1; Shreveport, La., 2; Alexandria, 3; Morgan City, 4.

CLAIRE SCOTT: Washington, Ga., 30, 31, Nov. 1; Madison, 2, 3, 4.

COLLIER'S LIGHTS OF LONDON, No. 1: Syracuse, 25, 26, 27, 28; Rochester, 30, week.

COLLIER'S LIGHTS OF LONDON, No. 2: Utica, 26, 27, 28.

CLARA MORRIS: Boston, 30.

CHARLOTTE THOMPSON: Elgin, Ill., 30; Rockford, 31; Racine, Wis., Nov. 1; Milwaukee, 2, 3, 4; Madison, 6; Freeport, Ill., 7; Davenport, Ia., 8; Peoria, 9, 10; Jacksonville, 11; St. Louis, 13, week.

C.B. BISHOP (Strictly Business): Houston, 25, 26; San Antonio, 27; Austin, 28; Brenham, 30; Corsicana, 31; Dallas, Nov. 1, 2; Sherman, 3, 4; Denison, 6; Paris, 7; Texarkana, 8; Little Rock, 9, 10; Helena, 11.

C. A. GARDNER'S KARL CO.: Urbana, O., 26; Springfield, 27; Dayton, 30.

CHILD OF THE STATE (Frank Pilling's Co.): Middleton, O., 26.

CORINNE MENRIEMAKERS: Atlantic, Ia., 27; Council Bluffs, 28; Valley Junction, 30; Yankton, 31, Nov. 1; Le Mars, 2; Sioux City, 3, 4.

C. L. DAVIS: Oil City, Pa., 31; Corry, Nov. 1; Jamestown, 2; Salamanca, 3; Hornellsville, 4; Oswego, 6; Ithaca, 7.

DEN THOMPSON: Minneapolis, 25, week; Stillwater, 30; Eau Claire, 31; Lacrosse, Nov. 1; Madison, 2; Janesville, 3; Watertown, 4; Milwaukee, 6, 7, 8.

DAYNE'S ALLIED ATTRACTIONS: Chicago, 23, week; Detroit, 30, week; Buffalo, Nov. 6, week; Williamsburg, 13, week.

DEFF'S MASKING CO.: Philadelphia, 16, two weeks.

ERNEST STANLEY'S ALLIED SHOWS: Pittsburg, 23, week.

EQUINE PARADOX: Philadelphia, 16, two weeks.

FAY TEMPLETON OPERA CO.: Milwaukee, 26, 27, 28, 29; Janesville, 30; Clinton, 31; Sterling, Ill., Nov. 1; Muscatine, Ia., 2; Burlington, 3, 4; Keokuk, 6; Jacksonville, Ill., 7; Monmouth, 8; Galesburg, 9; Peoria, 10, 11; Ottawa, 13; Streator, 14; Dixon, 15; Clinton, 16; Rockford, 17; Chicago, 20, week.

FRANK MAYO: San Francisco, 16, two weeks; Virginia City, 30, 31; Carson, Nov. 1, 2; Reno, 3; Winnemucca, 4; Salt Lake, 6, 7, 8, 9; Ogden, 10; Evanston, 11; Laramie, 12; Cheyenne, 13; Omaha, 15, 16, 17.

FRANK FRAYNE: Baltimore, 23, week; Cumberland, Md., 30, 31.

FLORENCE: New York City, Sept. 23, four weeks.

F. W. WARDE: Cedar Rapids, Ia., 26; Marshalltown, 27; Oskaloosa, 28; Des Moines, 30, 31.

FRANK MORDAUNT (Old Shipmates): Los Angeles, Cal., 26; San Bernardino, 28; Tucson, Ariz., 30; Tombstone, Nov. 2, 3; Benson, 4; Albuquerque, N. M., 6, 7; Santa Fe, 8, 9; Las Vegas, 10; Trinidad, 11.

FORD'S COMIC OPERA CO.: Washington, 23, week; Richmond, Va., 30, 31, Nov. 1, 2; Norfolk, 3, 4; Charleston, 6, 7, 8; Savannah, 9; Augusta, 10, 11; Atlanta, 13, 14; Selma, 15; Montgomery, 16, 17, 18; New Orleans, 19, week.

GEORGE S. KNIGHT: Philadelphia, 23, week; New York, 30, week; Williamsburg, Nov. 6, week.

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GORMAN'S CHURCH CHOIR CO.: Detroit, 26, 27, 28.

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HANLON'S: Indianapolis, 26, 27, 28; St. Louis, 30, week; Columbus, O., Nov. 6, 7; Wheeling, W. Va., 7, 8; Zanesville, O., 9, 10; Elmira, N. Y., 13; Harrisburg, Pa., 14; Reading, 16, 17; Baltimore, 20, week; Washington, 27, week.

HAVELY'S MASTODONS: Lynchburg, Va., 25, 26; Richmond, 27, 28; Washington, 30, week.

HARRIS COMEDY CO. (Charles Fostelle): Jacksonville, Ill., 26; Lincoln, 27; Bloomington, 28; Peoria, 30; La Salle, 31; Aurora, Nov. 1; Elgin, 2; Rockford, 3.

HIDE AND SEEKERS' CONSOLIDATED CO.: Brooklyn, 23, week.

HERMANN: Chicago, 23, week; Philadelphia, 30, week; Baltimore, Nov. 6, week; New York City, 13, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Boston, 23, week; Providence, 30, week.

HARVEY'S HEARTS OF OAK: Philadelphia, 30, week.

HELEN COLEMAN'S WIDOW BEDDOTT: Irwin, Pa., 26; Greenburg, 27, 28; Connellsville, 30, 31; Braddock, Nov. 1; West Bridge water, 2; Newcastle, 3.

HOLMAN OPERA CO.: Meadville, Pa., 26; Erie, 27; Jamestown, 28; Bradford, Pa., 30, 31; Titusville, Nov. 1; Oil City, 2; Youngstown, O., 3; Akron, 4.

HOWORTH'S HIBERNIA: Troy, N. Y., 26, 27, 28; Rutland, Vt., Nov. 1; Burlington, 6.

HARRIS' TRIPLE SENSATION: Baltimore, 23, week; Brooklyn, 30, week.

HAZEL KIRKE (Original Co.): Bay City, Mich., 26; Jackson, 27; Kalamazoo, 28; Chicago, 30.

HARRY MEREDITH'S RANCH 101: Ionia, Mich., 26; Lansing, 27; Port Huron, 28; Hamilton, Can., 30; Brantford, 31; London, Nov. 1; Toronto, 2, 3, 4.

HARRY MINER'S COMEDY COMB.: Cincinnati, 23, week.

HOWARD'S AUNT KEZIAH CO.: Seneca Falls, N. Y., 26; Syracuse, 27, 28.

HASWIN STEPHAN CO. (Oudarde): Menominee, Mich., 25, 26; Norway, 27, 28; Quinnesec, 30, 31, Nov. 1; Iron Mountain, 2, 3, 4; Florence, Wis., 6, 7, 8; Escanaba, Mich., 9, 10, 11; Negaunee, 13, 14; Ishpeming, 15, 16; Marquette, 17, 18.

HAYES' MERRY WAR CO.: New Haven, 26, 27; Meriden, 28; Hartford, 30; Bridgeport, 31; Newark, N. J., Nov. 1, 2; New Brunswick, 3.

HARRISONS (Louis and Alice): Washington, 30, week; Pittsburg, Nov. 6, week.

IRISH AMERICAN: Harlem, 23, week.

J. K. EMMET: Cleveland, 23, week; Pittsburg, 30, week; Buffalo, Nov. 6, week.

JAMES O'NEILL: Atlanta, 25, 26; Montgomery, Ala., 27, 28; New Orleans, 29, week; Memphis, 6, 7, 8; Nashville, 9, 10, 11; St. Louis, 12, week.

JOSEPH WHEELLOCK: Galveston, Nov. 2 to 28; San Antonio, 29 to 31; Austin, Nov. 1, 2; Dallas, 3, 4.

JOSEPH MURPHY: Schenectady, 26; Amsterdam, 27; Utica, 28.

JOSEPH JEFFERSON: N. Y. City, Sept. 18, six weeks.

JOHN T. RAYMOND: N. Y. City, this week.

JANAUSCHKE: Flint, Mich., 26; East Saginaw, 27; Bay City, 28; Port Huron, 30; Ypsilanti, 31; Findlay, O., Nov. 1; Mansfield, 2; Akron, 3; Jamestown, N. Y., 4.

JOHN McCULLOUGH: St. Louis, 16, two weeks; Cincinnati, O., 30, week; Pittsburg, Nov. 6, week; New York City, 13, week.

JOHN E. INCE (Fun in a Boarding School): New Orleans, 30.

JOHN A. STEVENS: Charleston, S. C., 25, 26; Savannah, Ga., 27, 28; Macon, 30, 31; Atlanta, Nov. 1, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week.

JULIA A. HUNT (Florine): Kalamazoo, Mich., Nov. 1; South Bend, Ind., 2; Michigan City, 3; Aurora, Ill., 4; Chicago, 6, week.

JOSEPH PROCTOR: Baltimore, 23, week; Brooklyn, 30, week.

KATHERINE ROGERS: Corning, N. Y., 26; Wellsville, 27; Salamanca, 28; Orleans, 30; Bolivia, 31; Jamestown, Nov. 1; Corry, Pa., 2; Erie, 3; Bradford, 4; Oil City, 6; Youngstown, 7, 8; Akron, 8; Canton, 9; Wheeling, W. Va., 10, 11.

KATE CLAXTON: Toronto, Can., 26, 27, 28; Hamilton, 30; Erie, Pa., 31.

KATIE PUTNAM: Marshalltown, Ia., 26; Des Moines, 27, 28; Atlantic, 30, 31; Lincoln, Neb., Nov. 1, 2; York, 3, 4; Lanark, 6; Tecumseh, 7, 8; Beatrice, 9, 10; Fairbury, 11, 12; Grand Island, 14; Kearney, 15, 16.

KENDALL COMB.: Hiawatha, Kas., 23, week; Maryville, 30, week; Grand Island, Neb., Nov. 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.

KITTIE RHODES COMB.: Wadsworth, O., 22, week; Ravenna, 30, week; Niles, Nov. 6, week; E. Liverpool, 13, week.

KIRALY'S AROUND THE WORLD: Troy, N. Y., 26, 27, 28.

KIRALY'S BLACK CROOK: Philadelphia, 16, two weeks; Newark, 30, week; Brooklyn, Nov. 6, week; New York, 13, three weeks.

LA BELLE RUSSE (Jeffreys Lewis): Memphis, 30; Nov. 1, 2; Little Rock, Ark., 3; Texarkana, Tex., 4; Shreveport, La., 6; Palestine, 7, 8; Houston, 8, 9; Galveston, 10, 11; New Orleans, 13, week.

LAWRENCE BARRETT: Montreal, 25, 26, 27, 28; Buffalo, 30, week; Chicago, 6, two weeks.

LEAVITT PASTOR VARIETY COMB.: Wheeling, W. Va., 26; Columbus, 27; Springfield, 28; Detroit, 30, week.

LEAVITT'S ALL STAR SPECIALTY CO.: Detroit, 23, week; Pittsburg, 30, week.

LEAVITT'S GIANT MINSTRELS: Olean, N. Y., 26; Elmira, 27, 28; Syracuse, 30; Binghamton, 31; Scranton, Pa., Nov. 1; Wilkesbarre, 2; Easton, 3; Trenton, 4.

LEAVITT'S NEW MINSTRELS: Bolivia, N. Y., 26; Richburg, 27; Wellsville, 28.

LEAVITT'S RENTZ SENTRY CO.: Buffalo, 23, week; Toronto, 30, 31, Nov. 1; Hamilton, 2; Fonda, 3; Chatham, 4.

LOTTA: Philadelphia, Sept. 9, four weeks; Boston, Nov. 6.

LINGARDS: Resting.

MARGARET MATHER: St. Paul, 23, week; Minneapolis, 30, week; Stillwater, Nov. 6, 7; Madison, 8, 9; Lacrosse, 10, 11; Milwaukee, 13, 14, 15.

MY PARTNER COMB. (Brown and Lennox): Montgomery, Ala., 26; Mobile, 27, 28; New Orleans, 29, week.

MAGGIE MITCHELL: Williamsburg, 23, week; New York City, 30.

MARY ANDERSON: Davenport, Ia., 20; Rock Island, Ill., 31; Peoria, Nov. 1; Springfield, 2; Lafayette, Ind., 3; Ft. Wayne, 4; Louisville, 6, week; Cincinnati, 13, week.

MCKEE RANKIN: Kansas City, 25, 26, 27; St. Louis, 30, week.

MILTON NOBLES: Leadville, Col., 23, week.

MAUDE GRANGER: Boston, 23, week; Montreal, 30, week.

MESTAYER'S TOURISTS: Richmond, Ohio, 26; Greenville, 27; Columbus, 28; Cincinnati, 29, week.

MINNIE MADDERN: Detroit, 23, week; Columbus, O., 30, 31, Nov. 1; Newark, 2; Wheeling, W. Va., 3; Cumberland, Md., 4; Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14.

MRS. LANGTRY: New York City, 30, five weeks.

MARION ELMORE (Chippa): Lafayette, Ind., 27; Terre Haute, 28; Vincennes, 30; Evansville, 31; Clarksville, Tenn., Nov. 1; Nashville, 2, 3, 4.

METERS: Syracuse, 26, Albany, 27; Newburg, 28; Harlem, 30, week; New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.

MANCHESTER AND JENNINGS CO.: Buffalo, 30, week; Toronto, 6, 7, 8; Hamilton, 9; Brantford, 10; Rochester, N. Y., 11; Albany, 13, week; Providence, R. I., 20, week.

MAY WHEELER: Sedalia, Mo., 23, week; Clinton, 30, 31, Nov. 1; Ft. Scott, 2, 3, 4; Springfield, Mo., 6, week; Pierce City, 13, 14; Carthage, 15, 16, 17, 18.

M. B. CURTIS (Sam'l of Pose): Brooklyn, 23, week; Williamsburg, 30, week; Philadelphia, Nov. 6, week; Baltimore, 13, week.

MCINTYRE AND HEATH CO.: Washington, 23, week; Baltimore, 30, week.

MADISON SQUARE (Esmeralda): C. A. Schroeder, mgr.: Rockville, Ct., 26; Middletown, 27; South Norwalk, 28; Middletown, N. Y., 30; Port Jervis, 31; Oswego, Nov. 1; Waverly, 2; Penn Yan, 3; Watkins, 4.

MADISON SQUARE (Professor): W. H. Bishop, mgr.: Norwich, N. Y., 26; Cortland, 27; Oswego, 28; Ithaca, 30; Auburn, 31; Skeneateles, Nov. 1; Seneca Falls, 2; Waterloo, 3; Geneva, 4.

MADISON SQUARE (Esmeralda): C. A. Haslam, mgr.: South Bend, Ind., 27; Kenosha, Wis., 28; Beloit, 30; Madison, 31; Janesville, Nov. 1; Elgin, Ill., 2; Rockford, 3; Dixon, 4.

MADISON SQUARE (Hazel Kirke): E. M. Roberts, mgr.: Bay City, Mich., 26; Jackson, 27; Kalamazoo, 28; Chicago, 30, week.

MADISON SQUARE (Esmeralda): H. Rockwood, mgr.: Boston, 16, two weeks; Lynn, Mass., 30; Salem, 31; Worcester, Nov. 1; Providence, R. I., 2, 3, 4.

MADISON SQUARE (Hazel Kirke): F. L. Bixby, mgr.: Lowell, Mass., 26; Lawrence, 27; Newburyport, 28; Portsmouth, N. H., 30; Dover, 31; Saco, Me., Nov. 1; Portland, 2, 3; Rockland, 4.

MADISON SQUARE (Hazel Kirke): A. Bouvier, mgr.: Ashland, Pa., 26; Shenandoah, 27; Shamokin, 28; Sunbury, 30; Bloomsburg, 31; Danville, Nov. 1; Williamsport, 2; Lock Haven, 3; Renova, 4.

MADISON SQUARE CO. (Professor): C. McGeechey, mgr.: Baltimore, 23, week; Richmond, Va., 30, 31; Norfolk, Nov. 1; Pittsburg, 2; Charleston, S. C., 3, 4.

MADISON SQUARE CO. (Hazel Kirke and Esmeralda): J. H. Hart, mgr.: Washington, Ga., 26; Madison, 27; Marietta, 28; Knoxville, Tenn., 30; Cleveland, 31; Dalton, Ga., Nov. 1; Chattanooga, Tenn., 2, 3; Huntsville, Ala., 4.

MONJESKA: Hartford, 26; Springfield, 27; New Haven, 28; Brooklyn, 30, week; Troy, N. Y., Nov. 6, 7, 8; Albany, 9, 10, 11; Philadelphia, 13, two weeks.

MAH'S IKKY SOLOMONS CO. (Frank Bush): Pittsburg, 23, week.

NEIL BURGESS (Josiah Allen's wife): Middletown, Ct., 26; Hartford, 27; Fall River, Mass., 28.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Ottawa, Mo., 30, 31; Burlington, Nov. 1; Emporia, Kas., 2, 3; Junction City, 4; Denver, 6, week; Leadville, 13, 14, 15; Pueblo, 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22; Ft. Collins, 23; Cheyenne, 24, 25.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): New York City, 16, two weeks; London, Can., 30; Ann Arbor, Mich., 31; Adrian, Nov. 1, 2; Toledo, O., 3, 4; East Saginaw, Mich., 6; Bay City, 7; Port Huron, 8; Detroit, 9, 10, 11; Lansing, 13; Jackson, 14; Muskegon, 15; Grand Haven, 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; Defiance, O., 25.

OLIVER DODD BYRON: Brocton, Mass., 26; Providence, 27, 28; New Bedford, Mass., 30; Taunton, 31; Fall River, Nov. 1; Newport, R. I., 2; Norwich, Ct., 3; Willimantic, 4.

PATHFINDER: Frankfort, 26; Lebanon, 27; Brazil, 28.

PALMER AND SNEELAKER'S CO.: Kalamazoo, Mich., 30, Three Rivers, 30; Niles, Nov. 1; Mishawaukee, 2; Elkhart, Ind., 3; Goshen, 4.

RICE'S SURPRISE PARTY: Washington, 23, week; Pittsburg, 30, week; Cleveland, Nov. 6, week.

RHEA: Troy, N. Y., 30, 31, Nov. 1; Glens Falls, 2; Rutland, Vt., 3; Burlington, Vt., 4; Montreal, 6, week; Toronto, 13, week.

ROBSON AND CRANE: Chicago, 16, two weeks; Milwaukee, 30, 31, Nov. 1; Dubuque, Ia., 2; Rock Island, Ill., 3; Quincy, 4; St. Louis, 6, week.

ROLAND REED (Cheek): Albany, 26, 27, 28; Philadelphia, 30, week.

ROOMS FOR RENT CO.: Carlisle, Pa., 30; Harrisburg, 31; Reading, Nov. 1; Pottstown, 2; Burlington, N. J., 3; New Brunswick, 4; Morristown, 6; Danbury, Ct., 7; South Norwalk, 8; Bridgeport, 9; Meriden, 10; New Britain, 11; Bristol, 13; Naugatuck, 14; New Haven, 15.

ROGERS' SWEETHEART (Minnie Palmer): Williamsburg, 23, week; Harlem, 30, 31, Nov. 1; Troy, N. Y., 2, 3, 4.

ROMANY RYE: N. Y. City, Sept. 16, ten weeks.

ROSE EYING: Denver, 24, five nights; Colorado Springs, 30; Leadville, Nov. 2, 3, 4, 5.

RICK'S AND HOOLEY'S MINSTRELS: Peoria, Ill., 30; Danville, 31; Lafayette, Ind., Nov. 1; Logansport, 2; Ft. Wayne, 3.

SALVINE: New York City, 26.

STEVENS' JELLY BACHELORS: Chattanooga, 26; Nashville, 27, 28.

STRAKOSCH OPERA CO.: St. Louis, 23, week; Indianapolis, 30, 31, Nov. 1; Lafayette, 2; Terre Haute, 3; Evansville, 4.

SALSMURY'S TROUBADOURS: New Orleans, 23, week; Mobile, 30; Selma, 31; Montgomery, Nov. 1; Columbus, Ga., 2; Eufaula, Ala., 3; Macon, Ga., 4; Augusta, 6, 7; Charleston, S. C., 10, 11.

SQUARE MAN (Ben Maginley): Atchison, Neb., Nebraska City, 27; Omaha, 28; Lincoln, 30; Council Bluffs, 31; Sioux City, Nov. 1; Mankato, Minn., 2; St. Peter's, 3; Stillwater, 4.

SOL SMITH RUSSELL: Ft. Washington, Texas, 26; Dallas, 27, 28; Brenham, 30; Austin, 31; Nov. 1; St. Antonio, 2, 3, 4; Galveston, 5, 6, 7, 8; Houston, 9, 10, 11; New Orleans, 12, week.

SHANNON'S MONEY BAGS CO.: New Orleans, 22, week.

TAKEN FROM LIFE CO.: Cincinnati, 23, two weeks; Pittsburg, Nov. 6, week; Baltimore, 13, week.

THALIA THEATRE CO. (Merry War): Chicago, 23, week; St. Louis, 30, week.

TONY DENIER'S H. D. CO.: Circleville, O., 26; Washington, D. C., 27; Hamilton, 28; Louisville, 30, week.

UNION SQUARE CO. (John Jack and Annie Firmin): Ft. Edward, N. Y., 27; Whitehall, 28; Plattsburg, 30; Burlington, Vt., 31; Montpelier, Nov. 1, 2; Bellows Falls, 3; Claremont, 4.

WALLACE VILLA COMB.: Lebanon, O., 26; Middletown, 27; Rushville, Ind., 28; Madison, 30, 31; Columbus, Nov. 1.

W. J. SCANLAN (Friend and Foe): Brooklyn, 23, week.

WILLIAM STAFFORD: Toronto, 26, 27, 28; St. Catherine's, 30; Brockport, N. Y., 31; Erie, Pa., Nov. 1; Dunkirk, N. Y., 2; Jamestown, 3; Meadville, 4.

WHITELY'S HIDDEN HAND CO.: Leavenworth, 26; St. Joe, Mo., 27, 28; Cameron, 30; Culicotte, 31.

WHITELY'S DRAMATIC CO.: Moline, Ill., 23, five nights; Bloomington, 30, week; Ottawawa, Nov. 6, week; Joliet, 13, week; Bradwood, 20, 21, 22.

WILLIE EDGON'S SPARKS: Pittsburg, 23, week; Cleveland, 30, week; Philadelphia, Nov. 6, week.

London News and Gossip.

LONDON, Oct. 14.

HE reception last night of Much Ado About Nothing at the Lyceum Theatre was wanting in no element of public approval to confirm Mr. Henry Irving that in the revival of this delightful comedy as a successor to Romeo and Juliet he had made the wisest possible selection. To dwell upon the crowded state of the house, upon the greeting accorded to Mr. Irving, Ellen Terry and the other leading members of the company, upon the eagerness with which certain scenes were awaited, and upon the numerous calls before the curtain, is unnecessary, since to greater or less degree these evidences of curiosity and satisfaction accompany every addition to the Lyceum repertoire; but independently of all these there was afforded from the close of the first act indubitable proof that the performance had seized upon the audience to an altogether exceptional extent. The play itself has always been a favorite with comedians of both sexes, and it is not quite so strange to the modern stage as one or two recent writers seem to imagine. As an elaborate revival, such as is anticipated when Henry Irving takes a Shakespearean play in hand, I admit the representation of Much Ado About Nothing may be considered almost unknown to younger playgoers; but it is ridiculous to assert that the play in its practical stage-form comes to us with the novelty that would attach, say to Coriolanus or Love's Labor's Lost. This indifference to facts might be passed over if the subject were one calculated to excite less conversation than an important reproduction at the Lyceum Theatre; but the error, of course, in no other way concerns the representation of last night. Reverting to the question of popularity to be attained by this revival, it may be observed that the play does not resemble in style any other of the same matchless author's works produced by Mr. Irving. It has not the philosophic reasoning and speculation of Hamlet; in no detail does it remind one of The Merchant of Venice; it has not the tragic emotion of Othello, and it has not the poetic beauty and imaginative charm of Romeo and Juliet. It stands wholly apart from any of these, and yet as an acting play it compares most favorably with them all. With its double plot, so ingeniously welded—the villainous scheme to ruin the gentle hero in the eyes of Claudio and his princely patron, and the clever device promoting the growth of ardent affection between the sharp-tongued Benedick and Beatrice, the same means being brought into use for both—the attention of the audience is maintained without break or hindrance, and becomes steadily progressive. The characterization in Much Ado About Nothing, is quite as remarkable as its breadth of interest. Beatrice, Benedick and Dogberry are drawn with the master's firmest touch, and, as has been aptly observed of the inferior comic characters, "whilst they form the most accurate and curious portraits of such persons in the sixteenth century, their general resemblance is still felt to be true to nature."

Coriolanus was to have followed Romeo and Juliet; but after the American tour was decided on, Mr. Irving determined to produce Much Ado. I shall be glad to see the Roman play taken from the shelf; but at the same time the public are to be congratulated that such a lively and natural rendering of the of the wordy warfare between Beatrice and Benedick has not been longer deferred. Concerning this revival, it is hardly probable that Shakespearean students will care to renew the discussion to what extent the author was indebted for the slander on Hero to the story of "Ariadote and Geneva," as told by Ariosto to Spenser's "Fairie Queen," or to a novel of Matteo Bandello, subtle disputations and nice theories may for once be set aside for a mention of the performance of Benedick, by Henry Irving, and of Beatrice, by Ellen Terry, more particularly when it is remembered that these parts are among those selected for the series of representations in the principal cities on your side of the Atlantic.

Irving quite surprised me by his light, bright touches. I feared he would be heavy and drawing; but he seemed to have extinguished his irritating tragic mannerisms and invested his impersonation with a quaint and fantastic humor that was quite original and decidedly effective. Now and then he reminded one of the late E. L. Davenport,

who, thirty years ago, was the very best Benedick I ever remembered to have seen in either England or America. Poor E. L. played it in London with the once popular Mrs. Mowatt as Beatrice, and the critics here—and several of the same men are still writing, notably E. L. Blanchard, of the *Daily Telegraph*—lauded the American actor "to the skies," as the phrase goes. Well, Mr. Irving caught the spirit of the play, and when he entered upon the scene in his cavalier dress of gold and brown, it was felt that he had left his off-time sombre manner behind him, or perhaps it had been put away with Romeo's costume in the wardrobe of the theatre. Every line of the text was crisply and brightly delivered, and fell upon eager and appreciative ears. Benedick was not a chaffing boor, but a refined and courtly gentleman, abounding in a whimsical and pleasant humor. The bantering scenes between Benedick and Beatrice went with positive explosions of laughter that extended to the back of the gallery. I had no idea that the wit of the bard would have enchanted the gods. Such sentences as Benedick's "Why, that's spoken like an honest drover; so they sell bullocks," made the house ring with honest laughter. One of his soliloquies, "Love me! why, it must be required!" was so admirably given that the audience stopped the speech to applaud the address of the actor. Although he is always ready with his answer, he receives Beatrice's gibes in a modest and careless spirit, as if (except in the ballroom scene) they did not affect him half so much as she imagines; so that the change that takes place in his views of marriage after listening to the conversation of Pedro, Claudio and Leonato, is not so pronounced, not so antagonistic to the Benedick of the first act as some actors have made it. His subsequent ruminations, in which he declares his intention to despise the "paper bullets of the brain" that may be hurled against him, is not marked by the old-fashioned starts and raising of the voice, but is delivered as though the speaker were really working out a problem in his mind, and the effect of the glorious climax of his self-communing—"The world must be peopled"—loses nothing by this moderation. Throughout the whole of the scenes with Beatrice—the duel of wits so strangely ended in an alliance—Mr. Irving's acting is in truest comedy vein, and the fervor and impulse with which, after shrinking from the task allotted him of slaying his former friend, he is induced to consent, having Beatrice's love as the reward, gives a consistency to the incident seldom so clearly developed. In the last act, Mr. Irving's conception of the character was as sharp and distinct of outline as in any of the previous portion, so that the curtain fell amid the heartiest applause.

There is a sameness and affectation in Ellen Terry's acting in a general way, but her Beatrice is admirable. Some parts of her Juliet I thought simply detestable in its erotic suggestiveness; but she strikes the right note here and makes Beatrice "a merry-hearted, pleasant-spirited lady," never "sad but when she sleeps, and not even then," in the language of Shakespeare. Many actresses I have seen make Beatrice too capacious and snappish, not to say shrewish. Miss Terry conveys the idea that there is "a merry war betwixt Benedick and her;" and "that they never meet but there is a skirmish of wit between them." This is a far more genial reading, and the public gratefully and instantly accepted it. I might go through Miss Terry's performance scene by scene, but the commendation would hardly differ in degree of approval. Beatrice, for once in a way, is made a lovable woman from the first time we meet her, as she descends the steps of Leonato's palace. There is not a trace of the shrew in her composition. The audience suspected as much during her opening skirmish with Benedick but the idea is stamped with certainty when she bids farewell to contempt and maiden pride in the rhymed passages closing the scene of the dialogue between Ursula and Hero. It is this complete womanliness that makes so agreeable a performance that is on a par with her Portia or Ophelia.

The mounting of the play is singularly fine, and the costumes rich and exquisitely contrasted in tone and color. Miss Terry's red gold shot silk robe was greatly admired and elicited murmurs of applause from the ladies. One scene, the interior of the Cathedral of Messina, was wonderfully and realistically treated, and Leonato's garden in the third act presented a delicious arrangement of color with distant arcades of green and autumn tinted foliage. H. J. Lovelady stage managed the piece and showed himself a master in a difficult and delicate art.

All the stalls are booked a month ahead; so you see Much Ado is not only an artistic, but a financial success.

Charles Wyndham is playing this week in Cork. Albany, the dramatist is staying with him, working away at an adaptation of the Fete de Sinotte, which will, perhaps, be produced in the United States before it is played in London. Fete de Sinotte is a most amusing piece in French, and if Albany preserves the spirit and *entrain* of the original, and does not overload with his own verbal fireworks, it ought to make a hit. The original is full of good things. Barriere was one of the wittiest of men, and Gordinet, who finished the piece and put it in form, as it were, is celebrated for writing pointed and brilliant dialogue.

HOWARD PAUL.

The World of Society.



PERSONAL MENTION.

..Dr. and Mrs. C. A. Main are back from Europe.

..Lady Duffus Hardy, of England, and her daughter, Isa, are in town.

..Mrs. Stephen H. Tyng, Jr., has returned from Paris with her sons.

..Mr. Beverley Robinson, Jr., of New Brighton, Staten Island, is home from Europe.

..Mr. B. F. Romaine, Jr., who passed the Summer abroad, is back again.

..Mrs. Edward V. Taylor, 11 Washington Square, with her daughters, has returned from Europe.

..Mr. and Mrs. Watson, 51 East Thirty-fourth street, are back from Europe.

..General and Mrs. H. L. Burnett have returned to town.

..Mr. and Mrs. H. K. Thurber have returned from Europe.

..The Essex County Hunt, of Orange, N. J., gave its annual dinner on Friday week.

..The Family Circle Dancing Class will give three balls during the Winter at Delmonico's.

..Mr. Arthur Hunter, son of John Hunter, Esq., is engaged to Miss Katharine Schuchardt.

..Miss Isabel Bissell, a niece of Dr. Bissell, of Orange, N. J., is engaged to Mr. Henry Eggleston.

..Miss Emily Faithfull, of London, stops at the New York Hotel.

..Mr. William Gibson and daughters have returned to 8 West Seventeenth street from a summer in Europe.

..Mr. Achilles Seligman is home from Europe.

..Mr. Smith Clift and daughters, 15 West Twenty-ninth street, have returned to town.

..Colonel Le Boutellier has recovered from his Central Park accident.

..Mr. and Mrs. James Harrison and Miss Alice Harrison, 42 West Fifty-eighth street, are home from Europe.

..Dr. Alexander Buchanan, 325 West Thirtieth street, is recently home from Europe.

..Miss A. Sawyer, of 38 West Twenty-fifth street, is back from Europe.

..Mr. Henry Knickerbacker, Jr., is home from a summer abroad.

..Mr. and Mrs. Thomas Moran, the well-known artists of this city, have arrived from a delightful visit to England, where their works were much admired.

..John G. Whittier passes the Winter in Boston.

..Constance Fennimore Woolson, the authoress, will winter in Europe.

..Mrs. and Miss Cranston have sailed for Europe.

..Mr. Erastus Wiman has gone to Manitoba with a hunting-party.

..Mr. and Mrs. Edward E. Bell, 29 West Twenty-second street, have reached home from Europe.

..Mr. Oscar Wilde has recently been lecturing in New Brunswick.

..Rev. Dr. Courtney is visiting Commodore Baldwin in Newport.

..Mrs. Josiah Jex and daughter have returned from Europe.

..Mr. and Mrs. Henry Knickerbacker, 881 Fifth avenue, after a summer tour of Europe have returned to town. Mrs. S. L. Blood, of Brooklyn, cousin of Mr. Knickerbacker, came with them.

..Mr. Rufus King, 12 East Twenty-ninth street, is home from Europe.

..Mr. and Mrs. J. H. Johnston, of Harlem, contemplate going abroad in the spring.

..Mrs. M. A. Woodward, 77 West Forty-seventh street, recently married Mr. William Dauphin, of New Orleans.

..Tuesday week, at Mamaroneck, New York, Mr. Henry S. Noble, a grandson of the late H. G. Stebbins, married Miss Clemencia Mestre.

..Several officers of the Old Guard went to Boston a few days since to attend the Webster centennial.

..Company A, Seventh Regiment, will give entertainments this Winter.

..The Seventy-first Regiment, of this city, intends to hold a fair at its armory next February.

..Mr. R. C. Black, of Ball, Black & Co., this city, has a residence at Pelham Manor.

..Among the guests who still linger at West Point are Mr. and Mrs. Rhineland, Mr. and Mrs. W. W. Wetmore, and Mr. and Mrs. Gebhard.

..Mrs. John Bigelow has given a German, at Highland Falls, in compliment to Miss Dallam, of Baltimore.

..Miss Mary Ever is at home from the White Mountains to West Forty-fifth street.

..Mrs. T. J. Leslie and daughter, 42 West Twentieth street, have returned from the country.

..Mrs. A. Alango, 47 East Thirteenth street, is home on Tuesdays.

..Mr. Arthur Sedgwick was married to Miss Lucy Tuckerman last Thursday.

..The dancing association known as the "Small and Early" will give three balls at Delmonico's during the Winter, and four afternoon teas at the same place, with dancing and music.

..The Patriarchs will give three balls during the season.

..The Bachelors, of this city, will give two balls during the Winter.

..There is a rumor that three well known society gentlemen of this city, Messrs. Alex. Duncanson, John D. Oberer and George Kneeland, will sail for England, the last of November.

..Hon. Mr. and Mrs. Fitzroy Hay, of England, who passed a portion of the Summer at Lenox, Mass., have sailed for home.

..Mr. and Mrs. Eugene Cruger have gone abroad.

..Miss Grace Henry, second daughter of Mrs. Joshua Henry, 14 East Tenth street, recently died at Seabright.

..Thursday week, at their country seat, at Far Rockaway, Mr. and Mrs. Alexander H. Stevens, 131 East Thirty-fifth street, gave a commerce and dancing party.

..Mr. Sheldon Collins is engaged to Miss Susan Colville, sister of Mrs. William B. Rice, of 17 West Sixteenth street.

..There was a pretty wedding last Wednesday week, at Bay Side, L. I., when Mr. Thomas H. Pratt married Miss Augusta Lawrence, daughter of Mr. E. A. Lawrence.

..On the 1st of November, Mr. H. Southworth Pratt will marry Miss Josie Hain.

..Mr. Richard Campbell married, on the 25th of October, Miss Hattie, daughter of William Spencer Coe.

..Friday week, at the kennels of the Rock away Hunt, a German was given by Mr. Henry Remsen and Mr. Edward Dickerson Jr., in compliment to Mrs. Frank White.

..Mr. Spencer Cole is engaged to Miss Clara Bradford, daughter of the late Alexander Bradford.

..General and Mrs. McClellan are at their country seat, at Orange, N. J. There is some doubt if they will pass the winter in town.

..Mr. Henry Munn, son of the proprietor of the Scientific American, is the Master of Essex (N. J.) County hunt.

..Thursday week Gen. and Mrs. McClellan gave a dinner party in honor of the birthday of Miss May McClellan. Among the guests were Mr. James O. Livingston, Poultney Bigelow, and George Garr, and the Misses Ingersoll, Fry, and Julia Stockton.

Auction of Langtry Seats.



John H. Draper sold at auction the seats for Mrs. Langtry's first appearance, at the Turf Club Theatre on Tuesday night. Ed Gilmore was the first bidder for the rights-hand proscenium box, at \$50; but Joe Brooks went as high as \$300. It was secured by Charles Wyndam for \$320. Speculators bought the other boxes at prices ranging from \$10 to \$50. Herman Oelrichs secured a row of orchestra chairs at \$17.50 each, the others selling at various prices, some as high as \$20. The sale realized \$5,900.

Arrival of Nilsson.

Christine Nilsson arrived on the *Gallia* Tuesday afternoon. The fair singer was looking exceedingly well and apparently enjoyed fine spirits.

She told a *MIRROR* reporter that she was glad to be on terra firma once more, as the passage had been a very rough one, and she suffered greatly from sea sickness. She also stated that she would first do a tour of New England before appearing in this city, making her re-entrance here the last week in November at Steinway Hall. She then goes West as far as San Francisco and South to New Orleans.

The eight years that have passed since Madame Nilsson was last here, seem to have touched her lightly, and she is the same graceful, pleasant woman now that she was then.

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Box-office now open.

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See local, page 16, Midsummer Number, 1893.

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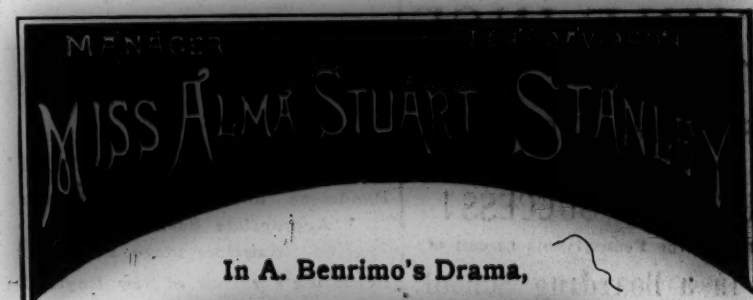
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N. Y. Post: Most of the fun was contributed by Mr. Dawson's Wills and by Mr. Bell's Dr. Daly.

N. Y. Mail and Express: Digby Bell was clever in his song with sagolet obligato.
N. Y. Commercial Advertiser: Mr. Digby Bell was thoroughly excellent.
Courier Des Etats Unis: Mr. Digby Bell made a excellent Vicar.
Spirit of the Times: Digby Bell made the hit of his career as Dr. Daly, and all his songs were encoored.

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